

ANNUAL REPORT  
OF THE  
ARCHÆOLOGICAL DEPARTMENT  
OF  
HIS EXALTED HIGHNESS THE NIZAM'S DOMINIONS



1336 F.  
1926-27 A.C.

CALCUTTA  
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*Proceedings of the Government of His Exalted Highness the Nizam  
in the Judicial, Police and General Departments (Archæological).*

No.  $\frac{11}{7}$  Miscellaneous.

DATED, HYDERABAD-DECCAN, { 1ST SHAHREWAR, 1337 F.  
 { 7TH JULY, 1928 A.C.

## SUBJECT

Review of the Report on the working of the Archæological Department  
for the year 1336 Fasli (1926-27 A.C.).

The Report was submitted on due date this year.

*Personnel.*—There was no change in the personnel of the Department during the year under review. Arrangements have been made for the training of a suitable candidate to succeed Mr. T. Streenivas, the Assistant Director, on his retirement from the service under the age limit.

*Tours.*—The Director was on tour for one hundred and six days during the year in the Aurangabād, Nalgonda and Raichūr Districts. He was also deputed to Mandū, the capital of the Mediæval Kings of Malwa, to compile an account of the monuments there. He stayed there for over two weeks. The material which he has collected is being printed in the form of a book.

*Monuments Surveyed.*—The group of temples at Pillalmari and Nāgulpad near Surayyapet (Nalgonda District) and 'Ālampūr (Raichūr District) were surveyed during the year. The Director has given full descriptions of these monuments in the report.

*Conservation.*—In the domain of conservation the Pavilion of Tārā Matī and the Toli Masjid at Hyderabad were thoroughly repaired and special repairs to the old Gun Foundry, which was built by Monsieur Raymond at the end of the eighteenth century, were taken in hand and are in progress. In the Aurangabād District the extensive repairs to the Ellora Caves proposed by Sir John Marshall some years ago have been systematically carried out and the work is nearing completion.

At Ajanta the construction of the road between the village and the caves, which was taken in hand in the previous year, was completed. Mr. E. L. Vasey, an expert in Colour Photography, whose services were secured through the kind help of Sir John Marshall and Sir Aurel Stein, worked at Ajanta for about four months and photographed nearly all the frescoes there. It is intended to publish the photographs in the form of an *Album*. Among the distinguished visitors to the caves during the year were Their Excellencies the Viceroy and Lady Irwin, His Excellency Field-Marshal Sir William Birdwood, Commander-in-Chief of India, the Hon'ble Sir John Thompson, Political Secretary to the Government of India, and the Hon'ble Mr. L. C. Crump, Resident in Hyderabad.

*Epigraphy.*—In the domain of Moslem epigraphy eighteen new inscriptions



were discovered at Bidar and Rauza during the year. The inscriptions are being deciphered and will be published in the *Epigraphia Indo-Moslemica* in due course.

In the field of Hindu epigraphy thirty-one inscriptions, of which eleven are in Telugu and twenty in Canarese, were discovered in the Nalgonda and Raichūr Districts respectively. The records will be published in the *Hyderabad Archaeological Series*.

*Numismatics*.—374 coins were acquired for the Department during the year; of these 13 were of gold, 351 silver and 10 copper.

The sources of acquisition were as follows:—

Treasure Trove: 11 Gold, 341 Silver and 10 Copper.

Purchased: 2 Gold.

Exchanged: 10 Silver.

A List of duplicate coins available for distribution and sale was issued during the year and duplicate coins were supplied to three museums in British India, six Indian Durbars and two private collectors on their application.

*Museum*.—The revised scheme for the establishment of a Museum in Hyderabad submitted by the Department has been sanctioned by Government. A suitable 'Mulki' candidate will shortly be selected for a scholarship for the study of Museums in British India with a view to his taking over charge of the proposed Museum on completion of his training.

*Publications*.—The Department published the following during the year under review:—

(1) *Annual Report 1335 Fasli (1925-1926)*.

(2) *Inscriptions of Nagai*, being Monograph No. 8 of the *Hyderabad Archaeological Series*.

In addition to the above the Director edited Fasc. I of the third volume of the *Shāh Jahān Nāmāh* for the *Bibliotheca Indica* series of the Asiatic Society of Bengal and also compiled a volume on the monuments of Mandū (Central India), to which place he was deputed under the special commands of His Exalted Highness issued at the request of the Honourable Sir Reginald Glancy, Agent to the Governor-General in Central India.

The printing of the first part of the *Album* of the Ajanta Frescoes is making good progress and it may be possible to issue it by the end of the current year.

*Library*.—Ninety-two new volumes were added to the Library of the Department during the year, of which twenty-nine were purchased and the rest were received as presentation copies from various institutions.

*Photographs and Drawings*.—Forty-one new negatives were prepared during the year. In addition to these Mr. E. L. Vasey, the British expert in Colour Photography, prepared nearly 100 sets of negatives for the colour reproductions of the Ajanta Frescoes.

It is gratifying to note that Mr. Franswa, who was placed under Mr. Vasey for training in Colour Photography, has learnt the work thoroughly.

Three large architectural drawings of the temples at 'Ālampūr were prepared during the year.



An artist for the copying of the frescoes at Ellora was appointed during the year and he was placed under Mr. Syed Ahmed for training.

*Expenditure on conservation and maintenance of the Department.*—The total expenditure on the conservation of the monuments during the year under review amounted to O.S. Rs. 25,361 as against Rs. 29,146 in the previous year. The Director has again pointed out the necessity of making adequate provision for the conservation of monuments in the Annual Budget of the P.W.D. It is hoped that the P.W.D. will pay due attention to this matter.

The expenditure on the maintenance of the Department amounted to O.S. Rs. 59,689 as against Rs. 42,851, in the previous year, showing an increase of O.S. Rs. 16,838, which was due to the payment of arrears of salary of Mr. Streenivas, the Assistant Director, at the enhanced rate with retrospective effect. In addition to the above a sum of Rs. 15,000 was spent during the year in connection with the copying of the Ajanta frescoes by Mr. Vasey.

*Conclusion.*—In conclusion His Exalted Highness' Government are pleased to express their appreciation of the excellent work of Mr. Yazdani. His notes on the monuments surveyed during the year are extremely interesting.

(By Order)

(Sd.) ZOOLCADER JUNG,

Secretary to Government,

Judicial, Police and General Departments.

*Copy forwarded to :—*

- (1) The Sadrul Miham Bahadur, His Exalted Highness' Peshi.
- (2) The Secretary to H.E. the President, Executive Council.
- (3) The Secretary to Government, Political Department.
- (4) The Secretary to Government, Finance Department.
- (5) The Secretary to Government, P.W. Department (General Branch).
- (6) The Director, Archæological Department.
- (7) The Superintendent, Government Press, for publication in the *Jarida*.



No. H. 13.

FROM

G. YAZDANI, ESQ., M.A.,

*Director of Archæology,*

*His Exalted Highness the Nizam's Dominions.*

TO

THE SECRETARY TO GOVERNMENT,

*Judicial, Police and General (Archæological) Departments.*

*Dated, Hyderabad (Deccan), the 4th April, 1928*

SIR,

I have the honour to submit herewith two copies of the Report on the working of the Archæological Department for the year 1336 F. (1926-27 A.C.).

The original drawings and photographs illustrating the Report have been sent for the making of blocks to the Surveyor General, India, and they are consequently not included in the copies of the Report submitted herewith.

I have the honour to be,

SIR,

Your most obedient servant,

G. YAZDANI,

*Director of Archæology.*



# Annual Report of the Archæological Department Hyderabad

for

1336 F. (1926-27 A.C.)

There was no change in the personnel of the Department during the year **Personnel** under report, but as the Assistant Director, Mr. T. Streenivas, will attain to the age limit of fifty-five years in Amurdād (June) next, Government have been pleased to sanction a scholarship of Rs. 100 p.m. for the training of a suitable candidate to succeed Mr. Streenivas. Mr. Sayed Yusuf, who stood first in the B.A. examination of the Osmania University in English and History in 1336 F. (1927 A.C.), has been awarded the said scholarship and Sir John Marshall, Director General of Archæology in India, has kindly agreed to train the scholar in the various branches of Indian Archæology for a period of three years.

The programme of tour submitted to Government in the Report for the last **Tours** year (1335 F.) has been carried out in the main and I have inspected and surveyed monuments in the Aurangabād, Raichūr and Nalgonda Districts. By the gracious *Farman* of His Exalted Highness, dated 22nd *Shā'bān* 1344 H., I was also deputed to Mandū, the capital of the Mediæval Musalman Kings of Malwa, in order to compile an account of the monuments there. I stayed at Mandū for a little over two weeks and the material which I have collected is now being printed in the form of a book illustrated by a large number of photographs, architectural drawings and survey plans.

The details of my tour are given in my diary included in this Report as Appendix B.

Through the interest and willing help of Mirza Nasir Ahmad Beg, Tahsildar, Surayyapet (Nalgonda District), I have been able to survey the group of beautiful temples situated at Pillalmari—3 miles N.-E. of Surayyapet—and at Nāgūlpad, 16 miles south of the same station. Pillalmari is a small but flourishing village, and besides having a supply of good drinking water it can boast of possessing a boys' as well as girls' school. There are several temples at the place, out of which three are old, one being situated almost outside the village near the N.-W. corner of it, and the other two being in the middle of the village. All three temples bear contemporary inscriptions, which are carved on polished tablets of black basalt. **Monuments Surveyed**

To begin with the temple built at the N.-W. corner of the village and styled the



Somesvara Gudi, it may be noted that the temple is approached by a country track<sup>1</sup> about 2 miles long, which branches from the main road from Hyderabad to Surayyapet near the 75th mile-stone and leads to the Pillalmari village. The temple is built of basalt, of a light grey colour, and as the stone employed is not close-grained the carvings of the building appear somewhat coarse. The visitor will first notice a platform 4 ft. 6 in. high, which has flights of steps towards the north, south and east and has its plinth carved into flutes running horizontally, the device apparently having been copied from similar cuttings made by the waters of the river Krishna in the sandstone rocks of its banks especially near Chatanpally, at the extreme south border of the Nalgonda District, where the long range of such flutings offers a magnificent sight. The steps leading to the platform are seven in number and they have effigies of elephants carved along their sides. The platform on the top is paved with slabs of colossal size, but as the foundations of the building are not strong enough for its heavy masonry the pavement has been disturbed in several places and the walls have become out of plumb. The platform measures 103 ft. 3 in. east to west and 100 ft. north to south.

The plan of the temple is star-shaped, the projections towards the north, south and east consisting of porticos and towards the west comprising the cella. The floor of the temple is five steps higher than the platform, and in approaching it from the east the visitor first enters the portico, the roof of which has fallen down and the pillar at its south-east corner is sadly out of plumb—the apparent cause of this ruin being the weak foundations. Proceeding further we enter the hall, which is square in plan (29' × 29'); but by the insertion of four pillars in the middle it has been divided into a central music apartment with a gallery all round (Plate Va). The floor of the music apartment is slightly raised and it has several modern inscriptions carved on it.

The four pillars of the music apartment are of polished black basalt and the delicacy and richness of their carving beggars all description (Plate Vb).<sup>2</sup> The ceiling of the hall is divided into nine compartments, of which the middle one, above the music apartment, is richly carved. At the western end of the hall is the ante-chamber, measuring 10' 6" × 8' 10" inwardly, and beyond that the shrine (8 ft. 6 in. square) in which a *linga* of highly polished black stone is fixed to a raised carved pedestal. The door of the ante-chamber has side screens of exquisite fretwork and the jambs are adorned with floral designs and spirited figures in dancing attitude. On the lintel the *Gaja Lakshmi* is delineated and above that is a cornice with elaborate carvings. Above the cornice there is a frieze representing *sikhara*s carved in relief. The door of the shrine is also beautifully carved, but it has no perforated screens such as are fixed along the sides of the door of the ante-chamber. A loose *Kōti linga* is lying in the ante-chamber.

The carvings on the exterior of the building are somewhat plain, comprising architectural devices, such as pilasters, *sikhara*s and windows.

Owing to sinkage resulting from bad foundations the *sikhara* (spire) of the

<sup>1</sup> Through the care and interest of Mirza Nasir Ahmad Beg the track has been made motorable for visitors.

<sup>2</sup> The carvings on the pillar, besides representing decorative devices, consist of figures of dancing girls, acrobats and *Purāṇic* deities.



building has cleft asunder from the hall—a big gap appearing between the two. The Hindu mason of the Mediaeval period, although showing great fondness for handling large blocks of masonry, has invariably betrayed a poor knowledge of engineering in the calculation of weights; and sunken floors, out of plumb pillars and broken lintels are the common blemishes of his work.

The superstructure of the *sikhara* of this temple consists of brick and lime. The bricks measure  $12'' \times 10'' \times 2''$ .

Near the south-east angle of the temple a small masonry platform is built, on which stands a square pillar of polished black stone. The pillar bears a Telugu inscription, carved on all its four sides, referring to a grant dated 1130 *Saka* or 1208 A.C. by Yerraka Sanammagaru, wife of Recherla Pillalamarri Bete Reddi. The inscription was published some fifteen years ago in a Telugu work on the history of Andhra by Mr. Virabhadrarao, but Mr. Hanumant Rao of the Nizam College, who was asked to scrutinize its contents further, reports that on one of the sides of the pillar is carved the information that in 1275 *Saka* (1353 A.C.) one Yerapauntu lenkum garu, vassal of the over-lord Kachaya Nayaningari, reinstated (the figure of God) Yerakeswara at Pillalamarri which was removed by the *Sultān*. It is proposed to have the inscription deciphered authoritatively and published in the *Hyderabad Archaeological Series*.

At a short distance to the south of the Somesvara temple another small shrine may be seen which resembles a dolmen in its construction. It contains several slabs on which *nāgakulas* and other deities are carved.

The other two temples at Pillalmarri are situated in the heart of the village. The two are enclosed by a wall built of large blocks of masonry, some of them measuring as much as  $15' \times 2' 6'' \times 1'$ . The joints of these blocks are perfectly chiselled but as they have no mortar between them, many of them have slipped down from their position by the sinking of the foundation through percolation of water. The original enclosure wall towards the north and west has fallen down and it is now replaced by a mud wall.

The visitor on entering the enclosure will notice two inscriptions, one of them carved on a square pillar set up in the court, and the other on a tablet fixed on the enclosure wall. The inscription on the pillar is dated *Saka* 1117 (1195 A.C.) and mentions the building of three temples by one Recherla Namireddi, during the reign of the Kakateya Rudradeva who ruled from 1140–96 A.C. The other inscription refers to a grant to dancing girls employed in the temple by the same Namireddi. The genealogy of Namireddi, who was a Sudra by caste, is given in the inscription on the pillar.

Of the two temples built within the enclosure taking the south building first, it may be observed that its plinth, although not so high as that of the Somesvara temple, described above, yet, the visitor has to ascend five steps before reaching its porch, which is built at the eastern end of the temple. Proceeding further from the porch the visitor notices a doorway, which is fairly well decorated and on the lintel of it the *Gaja Lakshmi* is carved. The doorway leads to the hall, which is square in plan ( $29' 8''$  each way) and has a small *mandap* marked out in its middle by the insertion of four pillars.



The pillars, architraves and the ceiling slabs of the hall are all of black stone and carved with a variety of designs consisting of most intricate floral patterns, jewellery devices, architectural motifs and figures of fabulous animals and *Purānic* deities. The work is of a high order and may compare favourably with the sculpture on the doorways of many a Gothic cathedral; but the difference is that in the latter the decoration marks only a feature of the vast architectural theme of the building, while in the case of this temple decoration is all in all and appears more like the display of a jewellery shop than a part of the general architectural scheme of the building.

Another important feature of the decorative theme of this temple is the presence of three frescoes on the architraves of the gallery, between the music *mandap* and the ante-chamber. They seem to be contemporaneous with the building (12th century), but in later times through the ignorance and bad taste of the *Pujārīs* they have been covered with successive coats of whitewash. I have removed with due care the *chunam* layer from the fresco on the southern architrave, which shows the churning of the ocean by Gods and demons with *Shishnāg* as the rope and Mount *Mandara* as the churning rod. The art is highly conventional and of a decadent type, but it is interesting as illustrating an epoch in the history of Indian art when the sculpture being still of quite a high order the old skill in painting seems to have been lost (Plate VIIa).

The doors of the ante-chamber and the shrine<sup>1</sup> of the temple are elaborately carved and on the frieze above the door of the former Siva is represented in the dancing attitude (*Tandava*).

Looking from outside the architectural style of the building is somewhat heavy and dull, for the plinth of the temple is rather low and the short pillars of the stylobate present an odd contrast to the large blocks of masonry forming its base (Plate VIa).

The above remarks also apply to the architecture of the other temple situated within this enclosure. Its plan consists of a hall (24' 6" square) and three shrines (each 8' 8" square) with ante-chambers (8' 8" × 7") built at the northern, southern and western ends of it. The doorways of the shrine are beautifully carved, but having been coated with whitewash by the *Pujārīs* their elegance cannot be fully admired now. In the hall there is a *Nandi* (bull) of whitish grey stone (basalt) very realistic in appearance. The effigy is beautifully polished and its ornamentation does not show bad taste.

We pass to the temples at Nāgūlpād. This once must have been an important town, being situated on the east bank of the river Musī and defended by a high mud wall, the remains of which may be seen to this day towards the north and west. It is almost desolate now, the only habitation consisting of thirteen huts of *Dheds* and one of a *Chamar*. The two temples, which are veritable gems of Mediæval Deccan architecture, are situated close to one another almost in the middle of the ruined town, a small mosque intervening between them. The mosque is an insignificant building consisting of a single room flanked by two

<sup>1</sup> The ante-chamber measures 9' 8" × 7' 9" and the shrine 9' 8" square.



minarets. The room has a wide arched opening towards the east and from the style of architecture the building seems to be of the Baihmanī period.

The temple to the north of the mosque, although much ruined, has an imposing appearance. It is built on a high platform which is approached by flights of seven steps built in each of its sides towards the north, east and west. The plinth of the platform has elaborate mouldings and its top is paved with large slabs of masonry, some of them measuring as much as  $15' \times 6' \times 1' 6''$ . The temple has porticos on three sides corresponding to the steps of the platform but to reach them the votaries have to ascend five more steps from the latter. The roofs of the porticos and the hall<sup>1</sup> have fallen down; but the ante-chamber ( $9' 11'' \times 9' 8''$ ) and the cella ( $9' 6''$  square), built at the western end of the hall, are intact and bear exquisite carvings, among which the perforated screen representing figures of *yalis* is particularly effective. On the outer-walls, on either side of the door of the ante-chamber, an inscriptional tablet is fixed which records the building of the temple during the reign of Ganapatideva by one Recherla Kamedreddi in Saka 1180 (1258 A.C.).

Some loose slabs representing male figures and the effigy of a bull are lying in the temple. The shrine contains the *linga*; but the *yoni* has been damaged.

The outer casing of the shrine and the ante-chamber is well preserved and presents a splendid exhibition of the sculpture of the period (13th century A.C.), which is characterized by a joyous exuberance of fancy. For the play of light and shade the surface of the wall has been divided both vertically and horizontally by most becoming devices, comprising an infinite series of projecting pilasters adorned vertically with a lacework of crisp mouldings and delicate sculpture (Plate VIII).

The exterior of the other temple, which is built to the south of the mosque, has no carving and it appears that it was never finished. The plinth of the temple is also somewhat low and it is smaller in size than its rival. The plan consists of a portico, which faces the east, a hall and three shrines towards the north, east and south, each having an ante-chamber in front of it. The roof of the porch has fallen down but the slabs are still lying and are intact. They are elaborately carved—one piece represents gods riding over a *garuda*, over a goose or peacock, over an elephant, over a bull, over a ram, over a horse, over a *makara* (crocodile), and over a camel or some fabulous animal. Another slab has Siva and the sacred bull, *Nandi*, carved in the middle and a row of male and female figures arranged on either side of them. Some men of the group have long beards while some women are represented carrying caskets. One female figure is almost nude.<sup>2</sup> Another slab shows warriors armed with clubs and maces.

The pillars and ceiling of the hall are of black stone and an idea of their rich carvings may be had from the accompanying photographs (Plate IX). The subjects consist of floral devices, architectural motifs, and religious themes from the *Mahabhārata*, *Rāmāyana* and the *Purānas*. On an architrave is represented

<sup>1</sup> The hall measures  $30' 7'' \times 29' 5''$ .

<sup>2</sup> On the ante-chamber of the north shrine is carved an episode in which a dwarf is pulling the skirts of two women.



a line of chariots drawn by small ponies and carrying bowmen who are engaged in shooting arrows. The carving is somewhat crude, but it is interesting as throwing light on ancient apparatus of war and modes of fighting. The floral devices show infinite industry and patience and the effect is absolutely marvellous in the minuteness of detail and the beauty of finish.<sup>1</sup>

There are three inscriptions in this temple, one of which is dated *Saka* 1156 (1234 A.C.) and mentions the name of the Kakateya King, Ganapatideva 'as the ruler of the Earth.' The other two are of a later date and refer to a grant made by Recherla Katreddi, a descendant of Namireddi of the Pillalmari inscriptions.

At Nāgūlpād there is another inscription, which is carved on a pillar of black basalt fixed in front of the two temples described above. It mentions the name of Prataparudradeva and is dated *Saka* 1225 (1303 A.C.).

There is a third temple at Nāgūlpād, which is however very small and it is in a ruinous condition. The temple is situated near the enclosure wall of the town in the N.-W. direction. The plan of the building consists of a square shrine and an ante-chamber built in front of it. On the door of the ante-chamber there are some rough carvings and inside the shrine the pedestal of an image is lying.

There is also a Moslem tomb at Nāgūlpād attributed to a martyr, whose name is not known. It consists of a square chamber crowned by a dome. There is no inscription.

On the way from Surayyapet to Nāgūlpād there are several ruined temples, one of which is situated about a mile from the former in the S.-W. direction.<sup>2</sup> It is built of a greyish sandstone and consists of a *mandap* with three shrines built at its northern, western and southern ends. The screens of the doorways of the temple are beautifully carved. A broken *Nandi* (bull) and some loose sculptures are lying in the vicinity of the building. Some six miles E. by S. of Surayyapet are the remains of another ruined town and fort, styled Indrugunda. The fort has been built on a hill, which has four spurs, from 400 to 600 ft. in height, and commands the country along the Masulipatam-Hyderabad Road, which passes near the hill. The inner buildings of the fort have disappeared and the present remains consist of a few gateways and a long series of walls which are built at the vulnerable points of the hill.

The ruins of the town, which once nestled at the foot of the hill, consist of two gateways, styled the Hāthī Darwāza and the Nāgūlpād Darwāza, a *Chāori* (*Chāoḍi*), and a mosque. The last-mentioned is a modern building and the masonry of its doorway seems to have belonged originally to some Hindu temple in the vicinity. The *Chāori* is a pillared hall with seven openings towards the north and south and four towards the east and west. The pillars are rather low and their carving is also indifferent. Not far from the *Chāori* is an old well which has an inscription.

<sup>1</sup> The hall measures 27' x 26' 8". The shrines and the ante-chambers are of uniform dimensions on all the three sides and measure 9' square and 9' x 8' 4" respectively.

<sup>2</sup> The way consists of only a cart track but it was kindly made motorable for us by Mirza Nasir Ahmad Beg, Tahsildar of Surayyapet.



The Hāthī Darwāza is a lofty structure built in the pillar and lintel style. It faces the east and perhaps was the main entrance to the town in that direction. The Nāgūlpād Darwāza is built at a distance of about 2 furlongs from the latter and faces the west. Along the passage of the Nāgūlpād Darwāza rooms are built and on the wall of the southern room the figure of *Bhawanī* and an inscription are carved. On the wall of the northern room also there are some carvings which represent a tiger followed by a hunter. The figures have been drawn very crudely and may have been the work of the guards keeping watch at the gateway during the palmy days of the town.

Between the two gateways described above, there is a temple built on the slope of the hill. It has a natural cavern at its back and a small tank in front of it. The temple consists of a pillared hall, square in plan, with three openings on each side. Some loose sculptures are placed along the door of the cavern, which serves the purpose of the shrine and has been fitted with a door.

While approaching Indrugunda from the Hyderabad-Masulipatam road<sup>1</sup> the visitor may notice along the foot of the hill 'stone circles' in great abundance. They are of the same type as those of Maulā 'Alī and Rāgīr. The road from Maisoia (Masulipatam) to Barygaza (Broach) which touched Tagara has been mentioned by early Greek writers,<sup>2</sup> but the old settlements such as this at the foot of Indrugunda must have existed several millennia before that.

Another important group of monuments surveyed during the year are the temples of 'Ālampur, which is situated on the western bank of the Tungabhadra river.<sup>3</sup> The place abounds in Hindu antiquities and it is still an important centre of Hindu religion. The principal temple, which is a cluster of shrines, is situated in the Fortress (*Qil'a*) and bears a striking resemblance to the Papanatha temple at Pattadakal in the Dharwar District.<sup>4</sup> The towers (*sikhara*s) of these shrines have a curvilinear form outwardly and are decorated with a network of miniature architectural devices such as pillars, niches, windows and *āmalakās* (cushion-like capitals). Fergusson in tracing the origin of the *sikhara* of the Pattadakal temple has compared it with the tower of the Parasurameswar temple of Bhuvaneswar (Orissa) and observed that the central belt of the former is more pronounced than that of the latter, which remark is equally applicable to the towers of 'Ālampūr (Plate X).<sup>5</sup> Further, the *āmalaka* decoration occurring at the angles of the tower of Pattadakal, which interested Fergusson so much, occurs at the angles of the towers of 'Ālampur as well, and perhaps with better effect, for the latter are more or less complete while the crowning masonry of the tower of Pattadakal is missing. The inner plan and decoration of the 'Ālampur temples bear no affinity to the temples of Orissa: on the other hand they have a striking resemblance to the plans and carving of some of the rock-cut temples of Western India. The majority of them have a projected porch in the form of the

<sup>1</sup> The track leading to Indrugunda branches from the main road near the 86th milestone from Hyderabad.

<sup>2</sup> *Ancient India*: Ptolemy by McCrindle (Calcutta edition), p. 178.

<sup>3</sup> 'Ālampūr is the headquarters of a taluq in the Raichur district and may be approached from Hyderabad by railway. The nearest station—Alampur Road—is six miles from the town.

<sup>4</sup> Fergusson's *History of Indian Architecture*, Vol. II, p. 118.

<sup>5</sup> *History of Indian Architecture*, Vol. I, pp. 321-24 and Vol. II, pp. 118-19.



portico of Cave XIX of Ajanta. The interiors have a central approach leading to the shrine in the form of the nave, with an aisle on either side, which are separated from the former by rows of pillars. The shrines are square in plan and have a passage for circumambulation (*Pradakshina*) around them, which in some cases is the continuation of the aisles running along the nave. The interiors, in imitation of the rock-cut architecture, are closed; but for purposes of ventilation and light windows have been built which are fitted with trellis work of exquisite designs (Plates XI–XIII). The carvings of the pillars and the architraves are almost identical with those of the Buddhist and Brahmanical caves of Western India and in the interiors of these temples one is often likely to forget whether he is in a rock-cut shrine or in a structural temple (Plate XII).

To describe these buildings in detail we may start from the main entrance, which is built at the extreme north end of the Fortress and is defended by a series of curtain walls constructed along a zig-zag approach. Proceeding along the passage the visitor will notice first a gateway, the two posts of which are intact but the lintel has broken. The posts are of a pinkish stone, which is the common masonry of all the temples of Ālampūr. On the left post (towards the north) the story of a deer hunt is carved. In one panel the hunter is represented shooting an arrow at the deer. Above this episode there is another panel in which we notice the hunter, somewhat awe-stricken, standing aside while the deer, which proves to be a female, is suckling its young fawn. In a third panel the hunter is represented in a respectful attitude reporting some event to the Raja, who is sitting with his consort and has also a female attendant standing behind him. Just below this scene there is another panel in which the Raja is shown feeding the deer, and the hunter and another female attendant are standing behind him. The story has been carved with considerable feeling and shows great ingenuity on the part of the artist. On the other post a Raja is represented being carried in a palanquin (Plate XI). In the panels facing the temple the figures of gods and the *linga* have been carved. The lower parts of the posts have abraded considerably and show cup-like depressions, which are reported to have been made by the elbows of the religious warriors in the fight which took place between Shāh 'Alī and the votaries of the temple. Shāh 'Alī is a local saint and his tomb will be described presently.

An inscriptional tablet is lying near the right post.

Proceeding a few steps further from this gate we come across another gateway, which seems to have been built at a later period, probably after the ruin of the former. The interior of the gateway is divided into three apartments. In the ceiling of the first apartment a male deity, resting on a lotus and over-shadowed by a canopy of seven cobra hoods, has been carved. On either side of the passage rooms with low pillars have been built, which are very poor in architectural effect. The arrangement of the second apartment is the same as that of the first, but in its ceiling the figures of Siva and his consort Parvati are carved. In the room to the right of the passage a loose image of Ganesha is lying and in the corresponding room to the left there is a *linga*. In the third apartment the openings of the side rooms have been filled up with rubble and clumsy wooden door fitted therein. In the ceiling of this apartment the figure of Brahma is



carved. There are some inscriptions carved along the passage, which from the style of their writing do not appear to be contemporaneous with the main buildings of the shrine.

Passing beyond the latter gateway the visitor enters into a court which has two extensive platforms, one to the right of the passage and the other to the left. The platform to the left is also approached by an independent gateway of Moslem style built at the west end of it. This platform has an enclosure wall of brick and mud, in which an infinite series of niches has been built for lighting lamps on festive occasions. On the platform there is a small temple which comprises a hall and a shrine.

On the other platform, to the right of the passage, stands the shrine of Shāh 'Alī. It is a small building, comprising an outer room and an inner chamber wherein the head of the martyr saint is reported to have been buried. The ante-chamber has arched openings but they are somewhat squat in proportion. To the south of Shāh 'Alī's shrine is a graveyard where some epitaphs may be seen. One of them reads as follows:—

سلطان النساء دختر قادر علی خان ۱۲۴۱ھ

At the western and eastern limits of the graveyard are two old temples wherein, apparently owing to the close proximity of Shāh 'Alī's shrine and the graveyard, worship has been discontinued. Both of them were originally dedicated to Siva, but now the temple at the west end of the graveyard is associated with the name of Tarika Brahma and the other with the name of Solka Brahma. The *sikhara* of the Tarika Brahma Temple has decayed but the lower part of the building is intact and bears a wealth of carving. The most pleasing feature of the decoration is a series of niches built in the exterior of the building, their pillars being reminiscent of the pillars of the side chapel of Cave XIX of Ajanta.<sup>1</sup>

The inner plan of the building consists of a nave with two side aisles, which have been arranged by the insertion of columns.<sup>2</sup> At the end of the nave is an ante-chamber and beyond that the cella, which is square in plan (11' each way) and has a *linga* in its middle. In addition to the two side aisles there is a gallery which runs along the walls of the building and is continued round the shrine in the form of a *Pradakshina*. The ceiling of the gallery slopes towards the exterior of the building and it is built of large slabs of masonry. At corners cross-beams of stone have been inserted to support the slabs of the ceiling.

The pillars of the nave and the side aisles are lofty but plain in design. The doorway of the shrine is elegantly carved and the figures of the *dvārapālās* are graceful.

The plan of the Solka Brahma is slightly different. It has a pillared portico towards the east, and the inner arrangement consists of a rectangular hall which is separated from the portico by a corridor running along the walls on all the four sides. At the western end of the hall is an ante-chamber, and beyond that the sanctuary, which has a *linga* in its middle. Around the pedestal of the *linga* four

<sup>1</sup> Fergusson's *History of Indian Architecture*, Vol. I, p. 208 (Fig. 118).

<sup>2</sup> The entire building measures 61' 9" × 40' 6" externally and 56' 9" × 35' 7" internally.



pillars have been built, thus making a sort of gallery round it. It was apparently the *pradakshina* for the use of the privileged votaries, while the ordinary worshippers would have resorted to the outer corridor for their circumambulations (Plate IIIa).

In the ceiling of the hall the figure of a deity with the upper-part of a human being and the lower of a serpent, has been carved. The tower of the temple is intact and the sculptures on the walls and the pillars show exquisite taste (Plate XIIIc). The flying figures in pairs are particularly graceful, some of them have their cheeks resting on each other's in an amorous attitude, but there is nothing indecent. The capitals of some pillars consist of a pair of heads with quaint features, the noses being aquiline.

The niches built in the outer walls of the temple bear sculptures representing typical religious scenes. For instance in one of them Siva is dancing the *Tāṇḍava*, in another the same God is coming out of the *linga* and in another Brahma is going out in a chariot. Some loose sculptures are lying inside the temple; apparently they belong to the empty niches in the outer walls.

Proceeding eastward from the court of *Shāh 'Alī's* shrine the visitor reaches an iron-barred door of modern construction which gives access to another court, the latter being much smaller in dimensions than the former. In the northern side of this court three small chambers are built which contain *lingas*, while the left side is occupied by some modern arched rooms.

Passing on beyond the second court the visitor comes across another entrance, which is again modern and insignificant in appearance. From here we enter into the court of the principal temple of the group, which is dedicated to Bhima Shankara and is still in use. The tower of this temple is intact, but its fine carvings have been concealed under the successive coats of whitewash which have been laid on from year to year by the zealous keepers of the shrine. Further, a mushroom growth of smaller shrines, which has arisen round the temple, obstructs the view of the building. A gallery has been built round the temple itself concealing from view the exquisite carving of the niches of the outer walls.

Near the portico of the temple several inscriptional tablets have been fixed, and as some of them are likely to be contemporaneous with the shrine, they will, when deciphered, throw light on the exact date of the buildings. Two complete sets of their inked rubbings have been made and it is intended to have the records interpreted by an expert.

In this court on the northern side there is another temple; of almost the same age as the middle one but a little smaller in dimensions. It is dedicated to Venkateswara and is still in use. We were not allowed to examine its interior, but its view from outside (south) shows that it is of the same style as the two temples in the graveyard attached to *Shāh 'Alī's* shrine, which have been described above (pp. 8-10).

The river Tungabhadra flows to the west of Bhima Shankara's temple and steps descend from the court to the river bed. An inscription is carved along the steps which has been copied by our staff.

There is a large gate of modern construction in the northern side of the court,



and going out through it we notice three temples and a mosque in front of us (north) and a *Dharmasāla* towards our left (west). The *Dharmasāla* is a pillared hall consisting of four apartments in its depth and of seven in its length. The pillars are of different styles, some of them being beautifully carved, others plain. A portion of the hall has decayed and the building is in a neglected condition. The screens of the windows of the hall are extremely pretty and may well represent the high water mark reached by Indian art in its palmy days (Plate XI<sup>d</sup>).

Retracing our steps from the *Dharmasāla* and proceeding eastward we approach the first of the three temples alluded to above. It is dedicated to Kumara Brahma. The temple is built on a platform the plinth of which has carvings, representing figures of monkeys, elephants and geese and other birds. The plan of the building consists of a porch and an inner hall, which by insertion of pillars has been divided into a nave and two side aisles. At the end of the hall is the shrine (7' 6" square), which is surrounded by a corridor (*pradakshina*).<sup>1</sup> The pillars of this temple bear a strong resemblance both in form and carving to the pillars of the rock-cut shrines of Ajanta and Ellora, and the amorous pairs represented in the portico have a human interest. On a frieze inside the temple the Seven Mothers of creation (*saptamātās*) are carved, while the shrine is occupied by the *linga*.

The *sikhara* of this temple is intact but it is smaller in size than the towers of the other temples described above.

Proceeding northward from this temple we reach a mosque in the construction of which old Hindu masonry has been utilised. The building consists of a pillared hall which has three apartments east to west and six north to south. The pillars of the hall are carved but in recent times they have been white-washed. In front of the prayer-hall there is an open court which is enclosed by a gallery towards the north and south.

Coming out of the mosque and going further north the visitor notices the temple dedicated to Arka Brahma. It has no portico and the inner plan consists of a nave and two side aisles, which narrow down into a gallery near the shrine, thus enclosing the latter in the form of a circumambulatory passage (Plate IV<sup>a</sup>).<sup>2</sup> The ante-chamber and the shrine are built at the western end of the nave. The shrine is square in plan (9' 6" each way) and is occupied by a *linga* resting on a carved pedestal. The doorway is elaborately carved.

The nave of the temple has been divided into three apartments by the insertion of pillars, which arrangement seems to be somewhat unnecessary, for very little space has been left between these pillars and the main columns of the nave. The form of the pillars on the other hand is extremely interesting, exhibiting a close relation to the style of the early caves of Western India (Plate XII *b* and *c*). On the exterior of the temple near the N.-E. angle an inscription is carved of which rubbings have been taken.

To the north of the Arka Brahma temple is situated the last shrine of the

<sup>1</sup> The entire temple measures 41' 6" x 36' 4" externally.

<sup>2</sup> The temple measures 62' 3" x 33' 6" externally and 57' 3" x 26' 6" internally.



group, which is dedicated to Vira Brahma. The exterior of the building is profusely carved, some of the devices being extremely graceful: to wit, the figures of four elephants, represented in different attitudes, which have been carved near the right end of the south wall, show much imagination and skill; nor less beautiful is the figure of a female *chauri*-bearer carved on a pilaster on the same wall near the pillared portico. In the basement below the niches, some panels represent human heads. Their Dravidian features, combined with aquiline noses, are very interesting.

The inner plan of the building consists of the nave with two side aisles, the ante-chamber and the shrine. Beside these there is a corridor which runs along the four walls of the building (Plan). The shrine and the ante-chamber are square in plan and measure 10' 8" and 6' 6" each way respectively.<sup>1</sup> The pillars of the interior of the building are slim and the floral designs of the architraves remind one of the decoration of the Gupta period.

The architecture of the temples of 'Ālampūr is interesting from more points than one. The form of their towers shows distinct influence of the North while the inner plan is characteristic of the rock-cut temples of Western India. The shrines, although situated on the border of the Dravidian country, have little in common with the architecture of the place; on the other hand their sculptures and decoration are often reminiscent of the classical grace of the Gupta art. The style, apparently owing to the growing influence of the South, did not find much acceptance, for in the Mediæval (Chalukya) temples of the Deccan the spire shows the distinct influence of the storied *gopuram* of the South.

Before concluding the account of the temples of 'Ālampūr mention may be made of another group of shrines associated with the name of Pāpanātha. They are situated in a beautiful grove on the right bank of the river Tungabhadra at a distance of about a mile to the south of the town. The architecture of the temples is, however, poor and shows Dravidian influence. The towers are square in plan and arranged in stories which gradually decrease in dimensions as the tower rises. The tops are crowned with *āmalakās*—massive circular coping stones—supporting a vase-like finial called the *amritakalasa*. The temples have been built at different periods, and as in their construction the rule of having some clear space around each has not been observed the group presents a disorderly spectacle.

The principal temple, which is situated in the middle, consists of a pillared hall with three openings towards the east and west and two cells towards the north and south. The pillars are somewhat short and their carvings are not of a high order. Some of them represent religious episodes, while on two inscriptions are carved. In the ceiling the *navagraha* and Siva dancing the *Tāndava* have been shown. A niche contains the figure of the *Mahishāsura* and the sanctuary is occupied by the *linga*. In the cella towards the south the Seven Mothers (*Saptamātās*) are carved.

To the south of this temple there is another with a low floor. It has several cells, one of which—towards the west—bears the *linga*, while others contain images of the Saivite cult. Some sculptures are worthy of notice here: for example, Siva

<sup>1</sup> The entire building measures 55' 2" × 35' 10" externally and 50' 9" × 31' 6" internally.



sitting in meditation like the Buddha, and the marriage of Siva and Parvati in which both of them are represented as standing. There is a very fine image of Siva in the Eastern cella. The ceiling also has carvings representing *navagraha*, Siva dancing the *Tāndava* and other similar religious subjects.

The other shrines, which are sixteen in number, consist of an image chamber only, which in some cases has an ante-chamber in front. Some of them contain *lingas* while others are empty. On the roofs of some temples Dravidian pediments and images of bulls made of brick and lime may be noticed.

There are several other temples in the town, but they possess no special architectural or artistic features.

In the domain of conservation, taking the measures carried out in Hyderabad Conservation first, mention may be made of the pavilion of Tāramatī, the approach of which has been improved, the decayed plaster restored and the cracks that had appeared in the roof and walls of the building made good with cement and lime. The rubble fillings which in recent times had been inserted in the arched openings of the pavilion have been removed and the building thoroughly tidied up. These measures have cost the Department a sum of Rs. 780.<sup>1</sup>

Another building specially repaired in Hyderabad is the Toli Masjid, to the conservation of which reference has already been made in the previous Reports of the Department.<sup>2</sup> During the year under report the measures carried out have cost a sum of Rs. 1,081.

Some years ago the Department recommended to the Sarf-i-Khāṣṣ Mubārak Committee certain measures for the preservation of the Old Gun Foundry in Hyderabad, which was built by Monsieur Raymond at the end of the eighteenth century.<sup>3</sup> The Committee has kindly agreed to our proposals and repairs are now being executed to the building by their Special Engineer. The measures proposed by us comprise the strengthening of the present walls, the removal of rubble fillings which had been inserted in the openings of the building, the making good of the cracks caused in the walls by the growth of trees and the tidying up of the site. It is gratifying to note that the Special Engineer is carrying out these measures with great care and the repairs are nearing completion. It is also proposed to fix a tablet recording the date and name of the founder of the building and to park in the courtyard a representative collection of the guns made here.

In the Aurangabād District the extensive programme of repairs proposed by Sir John Marshall for the Ellora caves, some years back, has been systematically carried out and the work is now nearing completion. During the year under report the large buttress recommended for the safety of the west wing of the Indra Sabha has been completed and the rock over the verandah of the small Jaina cave (No. 34) at the end of this group, which had developed a large crack, has been grouted with cement and propped by a column of

<sup>1</sup> A description of Tāramatī's Pavilion, with two photographs and a plan, was published in our *Annual Report* 1334 F. (1924-25 A.C.), pp. 3-4 and Pls. IV and VI.

<sup>2</sup> The building is described and illustrated in the *Annual Report*, 1332 F. (1916-17 A.C.) and details of the conservation measures carried out there are given in the Reports, 1331-35 F. (1921-26 A.C.).

<sup>3</sup> The building is fully described and illustrated in our *Annual Report*, 1323-24 F. (1914-15 A.C.) and the *Journal of the Hyderabad Archaeological Society*, 1917.



chiselled masonry. The depression in the floor of the latter cave, caused by the accumulation of rain water, has been made good by new masonry and a drain cut for the flow of the water. The expenditure on these measures has amounted to Rs. 4,771.

At Ajanta the Ghāt road from the village to the Caves, referred to in the Report for the previous year, has been completed at a cost of Rs. 1,57,425. The visitor now can see both Ajanta and Ellora in one trip, getting down from the train either at the Aurangabād Station on the N.G.S. Railway, or at Jalgaon on the main line of the G.I.P. Railway, motors being available at both stations. The distance from Ajanta to Ellora is 73 miles and there are Dāk bungalows on the way, but the entire journey can be made in a car in less than four hours.

Among the names of distinguished visitors to the Caves mention must be made of Their Excellencies the Viceroy and Lady Irwin, His Excellency Field-Marshal Sir William Birdwood, Commander-in-Chief of India, the Hon'ble Sir John Thompson, Political Secretary to the Government of India, and the Hon'ble Mr. L. C. Crump, Resident in Hyderabad. They were much pleased with the work accomplished by the Department since its establishment in 1914 and highly applauded the generosity and interest of His Exalted Highness in the preservation of the paintings, which for their beauty and grace have a unique significance in the history of the art of the world.

A notable feature of the year's work at Ajanta has been the engagement of Mr. E. L. Vasey, a British Expert in Colour Photography, who was originally recommended to the Department by Sir John Marshall and Sir Aurel Stein. He worked at Ajanta for nearly four months and during this time has photographed nearly all the frescoes there. The negatives prepared by Mr. Vasey have been sent to England and it is intended to publish the work in the form of an *Album* accompanied by an explanatory text. Messrs. Henry Stone & Son and the Oxford University Press, who have been entrusted with the printing of the *Album*, are showing great interest in the scheme and from the progress already made it may be hoped that the first part of the *Album*, containing 16 colour and 24 monochrome subjects (16" x 20"), may be issued by the end of the current year. Two previous works on Ajanta—the *Paintings of Ajanta* by Mr. Griffiths and the *Ajanta Frescoes* by Lady Herringham, admirable as they have proved in creating interest in ancient Indian art, could not fully satisfy the desire of the connoisseur on account of their being based on copies by hand, thus often indicating the personal leanings and tastes of the copyists. The Department has therefore been long contemplating the publication of faithful copies of the frescoes by a mechanical process and the *Album* now in the press will be the result of our efforts in this respect. As the undertaking required a large outlay the financial difficulties which faced us in the beginning have not been small, but thanks to the generous policy of His Exalted Highness the Nizam and the warm support of his Financial adviser, Sir Akbar Hydari (Nawab Hydar Nawaz Jang Bahadur), under a special *Farmān* a suitable loan has been advanced to us which will cover the probable cost of the scheme.



In the field of Epigraphy our efforts have been crowned with considerable Epigraphy success and eighteen Moslem and thirty-one Hindu inscriptions have been discovered during the year. The Moslem records have been found at Bidar and Rauza, both of which were important towns during the Moslem supremacy of the Deccan. The styles of writing of these records are very interesting, ranging from the bold vigorous *Naskh* script of the Tughlaq period to the beautiful *Thulth* characters of the Baihmanī time and down to the clear *Nastā'liq* writing of the Mughal days. The inscriptions are either epitaphs or date tablets referring to the erection of certain buildings. They vary in date from the 8th century of the Hijra to the 11th century of the same era.

One of the inscriptions of Bidar is carved on the wall of a natural spring where tepid water oozes out from the rock. The water contains sulphur, and people suffering from rheumatism or diseases due to impurity of the blood bathe there and are often cured. But the general belief at the place is that the inscriptional tablet has some miraculous power to cure disease and people while bathing pour water over the tablet and wash themselves from the spray which falls from it.<sup>1</sup>

The inscriptions are being deciphered and will be published in the *Epigraphia Indo-Moslemica* in due course.

Of the thirty-one Hindu records eleven are Telugu; these have been found in the Nalgonda district. The remaining twenty are Canarese, having been discovered in the Raichūr District. The inscriptions are land grants, but mentioning as they do the names of donors and the reigning kings the records throw light on the genealogy of some Kakateya and Chalukya rulers and their vassal chiefs. It is intended to publish these records in the *Hyderabad Archaeological Series*.

During the year under report the Department has acquired 374 coins, 13 of Numismatics which are gold, 351 silver and 10 copper. A detailed note on the sources of acquisition and the salient features of the coins has been compiled by Mr. T. Streenivas, Assistant Director of Archæology, and is included in this Report as Appendix A.

A list of 547 duplicate Mughal coins available for distribution and sale was compiled by Mr. T. Streenivas, and issued as *Catalogue No. 11* during the year (*vide* Judicial Secretariat Urdu Murasila No. 109 dated the 15th Isfandar 1336 F.). Three Museums in British India and six Indian Durbars applied for duplicate coins and were supplied with them as follows :—

INSTITUTIONS IN BRITISH INDIA				No. of Coins
Prince of Wales Museum, Bombay	..	..	..	.. 12
Central Museum, Lahore	..	..	..	.. 11
Provincial Museum, Lucknow	..	..	..	.. 2

<sup>1</sup> At Gulbarga I noticed an inscriptional tablet on which curds and sugar are placed and young children induced to lick them with their tongue in the hope of sharpening their intellect.





## DURBARS

Akalkot	..	..	..	..	..	..	44
Devas (Senior Branch)	..	..	..	..	..	..	30
Idar ..	..	..	..	..	..	..	50
Jhalāwar	..	..	..	..	..	..	5
Miraj (Senior Branch)	..	..	..	..	..	..	30
Mysore	..	..	..	..	..	..	12

There were also two applications from private collectors, to whom the available duplicates were sold and a sum of O.S. Rs. 93/8 plus B.G. Rs. 4/12 realised from them.

In the distribution and sale of the coins the geographical position of the institutions with reference to the mint towns of the coins applied for has been duly observed. Again, for obvious reasons public institutions have been given a preference over private collectors.

## Museum

The revised scheme for the establishment of a Museum in Hyderabad, submitted by the Department some time back, has been considered favourably by Government and it is hoped that the scheme will be sanctioned shortly.<sup>1</sup>

As in the scheme the post of a whole time Curator has been provided for the Museum, the Department has requested the Scholarship Committee to award a scholarship of two years' duration to a graduate of the Dominions for the study of Museums in British India, so that on completing his training he may be able to take over the charge of the proposed Museum.

## Publications

The publications issued by the Department during the year are :—

1. *Annual Report* 1335 F. (1925-26).
2. *Inscriptions of Nagaī*, being Monograph No. 8 of the Hyderabad Archaeological Series.

In addition to these I have edited, during the year Facs. I of the third volume of the *Shāhjahānāma* for the *Bibliotheca Indica Series* of the Asiatic Society of Bengal and have also compiled a volume on the Monuments of Mandū (Central India) to which place I was deputed under a special Farman of His Exalted Highness the Nizam (dated 22nd Shā'bān, 1344 H.) issued at the request of the Hon'ble Sir Reginald Glancy, Agent to the Governor-General in Central India.

The printing of the first Part of the *Album* of the Ajanta frescoes is also making good progress and it may be possible for us to issue it by the end of the current year.

## Library

Ninety-two new volumes have been added to the Library of the Department, of which twenty-nine have been purchased and the rest received as presentation copies from various institutions with which we are on terms of exchange. We have urged more than once the desirability of an increase in our grant under this head, for the present provision of O.S. Rs. 500/- p.a. is hardly adequate to keep the library up to the mark for our requirements.<sup>2</sup>

## Photographs

Mr. E. Franswa, Photographer of the Department, prepared forty-one new negatives during the year under report. These photographs relate to monuments

<sup>1</sup> Since writing this Report Government have been pleased to sanction the scheme.

<sup>2</sup> Government have been pleased to raise this grant to Rs. 1,000 per annum.



in the Karimnagar and Nalgonda districts and their titles and scales are given in Appendix F of this Report.

In addition to the photographs taken by Mr. Franswa, Mr. E. L. Vasey, the British Expert in Colour photography, prepared nearly 100 sets of negatives for the colour reproductions of the Ajanta frescoes, which have already been alluded to in this Report.

Mr. Franswa was placed under Mr. E. L. Vasey for training in Colour photography for a period of two months—Farwardin and Urdi Bihisht (January and February). It is gratifying to note that Mr. Vasey has sent a most satisfactory report about Mr. Franswa, stating that he has learnt Colour photography thoroughly and may be entrusted with any work in this line.

Mr. Sultan Ali Faruqi has prepared three large architectural drawings of the **Drawings** temples at 'Ālampūr. The titles and scales of these drawings are given in Appendix G.

Owing to an unhappy accident which befell Mr. Syed Ahmad and which resulted in the fracture of his right hand, the copying of the outlines of the Ajanta frescoes did not make any appreciable progress during the year. Thanks be to God Mr. Syed Ahmad's hand is all right now and he has returned to duty with his usual zeal and interest.

A new departure of the year is the appointment of an Artist for the copying of the frescoes at Ellora, which although known to the antiquary for a considerable time, have not been reproduced faithfully. These paintings exist in the great Brahmanical temple Kailasa, in the Jaina group of caves—Indra Sabha, and in the series of minor excavations styled the Ganesa Lena. The frescoes of Ellora belong to the 8th to 10th centuries A.D. and in some cases perhaps even to a later period; and pervaded as they are by ideals and beliefs of the Hindu and Jaina religions they present a striking contrast to the wall paintings of Ajanta. The technique and art traditions are, however, intimately connected, although the Ellora frescoes represent a decadent art.

As the copying of the frescoes requires special skill we have selected a competent artist in Mr. Jalal Uddin and placed him for three months for training under Mr. Syed Ahmad, whose expert knowledge in this line is well recognised.

During the year under report the total expenditure on the conservation **Conservation** of the monuments amounted to O.S. Rs. 25,361 as opposed to Rs. 29,146 during the previous year. This sum is much below the normal expenditure of Rs. 50,000 per annum originally fixed for the special repairs of the monuments, and until a suitable provision for our works is included annually in the P.W.D. budget it will be difficult to carry out the vast programme of conservation which relates to the group of monuments at Gulbarga, Bidar, and Aurangabād.

The details of the expenditure incurred during the year are given in Appendix D.

The total expenditure on the maintenance of the Department amounted **Expenditure on the maintenance of the Department** to O.S. Rs. 59,689-15-8 during the year. This shows an increase of about sixteen thousand rupees over the expenditure of O.S. Rs. 42,851 for the previous year, the excess being due to the payment of the arrears of Mr. Streenivas' salary at the



enhanced rate with effect from the 21st Urdi Bihisht 28 F. (26th March, 1919) amounting to O.S. Rs. 15,073.

In addition to the above sum Government was pleased to sanction a special grant of O.S. Rs. 15,000 to meet the expenditure relating to the engagement of Mr. E. L. Vasey, the Expert in Colour photography. This sum was completely spent during the year.

The programme  
of tour for 1337 F.

The programme of tour for the next year (1337 F.) embraces visits to the Bidar, Nalgonda, and Aurangabad districts. For the repairs of the monuments of Bidar certain preliminary measures were proposed by me as early as 1916; these were subsequently duly approved by Government and have since been carried out. It is now intended to submit to Government a comprehensive scheme for the thorough repair of all the important monuments there.

Mr. Ghulam Ahmad Khan, Taluqdar of Karimnagar, having shown great interest in the archæology of that district has asked the Department for the deputation of an officer to survey the antiquities of the place. The Assistant Director, Mr. T. Streenivas, will therefore make a detailed tour in that district.

GHULAM YAZDANI,

*Director of Archæology,*

*H.E.H. the Nizam's Dominions.*

HYDERABAD, DECCAN.

4th April, 1928.



## APPENDICES







## APPENDIX A.

*Coins acquired for the Cabinet of Hyderabad Museum.*

BY T. STREENIVAS.

The year under report, 1336 Fasli (6th October 1926 to 5th October 1927), was, as compared with the previous years, rather a lean one, for the total number of coins received for the Cabinet during the year was only 374. The following table shows the sources of acquisition and the metals of the coins :—

How acquired				METAL			Total
				Gold	Silver	Copper	
As Treasure Trove	..	..	..	11	341	10	362
Purchased	..	..	..	2	..	..	2
Exchanged	..	..	..	..	10	..	10
Total				13	351	10	374

Of the 2 gold coins purchased one was that of the Mughal Emperor, Shāh Jahān, of the Burhānpūr mint and the other of Shāh 'Ālam II of the Jaipur mint. Eight of the gold coins received as Treasure Trove were of the Vijianagar king, Deva Rāya II. The legend was worn out on the remaining three, though from the obverse it is almost certain that they were also of the same king.

Among the silver coins received as Treasure Trove there were more coins of the later Mughals and local *Chalnis* than of the early Mughals. Of the latter one belonged to Jabāngīr, 3 to Shāh Jahān and 27 to Aurangzeb of Akbaragar, Bareilly, Bijapūr, Jūnagadh, Sūrat, Katak, Gulbarga, Golconda, Lahore, and Multān. There was one coin of Farrukhsiyar of Akbarabad, one of 'Ālamgīr II of Imtiazgarh, 4 of Shāh 'Ālam of Firoznagar and one of Firozgadh. Attention may however be invited to 2 coins of Muḥammad Shāh of the Firoznagar Mint, similar to the three coins noticed in my note on Coins in the *Annual Report* for 1335 F., of the same king and mint, with a small second *جلوس* and *مهری* on the reverse (*vide* pp. 21 and 22 and Nos. 10 and 11 of Plate VII of the Report).

The ten copper coins were old *dubs* rubbed almost smooth.

The various Districts in the Dominions which contributed coins under Treasure Trove with their number and metal are given below :—

District				METAL			Total
				Gold	Silver	Copper	
Gulbarga	..	..	..	..	12	10	22
Hyderabad	..	..	..	..	3	..	3
Karimnagar	..	..	..	..	39	..	39
Medak	..	..	..	..	90	..	90
Nalgonda	..	..	..	..	191	..	191
Nizamabad	..	..	..	..	2	..	2
Osmanabad	..	..	..	..	4	..	4
Parbhani	..	..	..	11	..	..	11
Total				11	341	10	362



The following table shows the official sources through which the acquisitions have been made:—

Serial No.	Metal	No.	Description	How acquired	Remarks
1	Æ	2	Local <i>Chalnis</i> ..	H.E.H.'s Mint, Hyderabad.	Letter No. 66 dated 15th Āzur 1336 F.
2	"	2	Mughal ..	Munsif, Naldurg Taluq, Osmanabād Dt., <b>T.T.*</b>	Letter No. 69 dated 8th Āzur 1336 F.
3	"	39	Mughal and <i>Chalnis</i> ..	1st Taluqdar, Karīm-nagar. <b>T.T.</b>	Letter No. 423 dated 16th Dai 1336 F.
4	"	90	Do. ..	Do. Medak. <b>T.T.</b>	Letter No. 4198 dated 2nd Āban 1335 F.
5	"	2	1 Mughal and 1 <i>Chalni</i> .	Dt. Magistrate, Nizāmabād. <b>T.T.</b>	Letter No. 1057 dated 21st Isfandar 1336 F.
6	"	1	<i>Chalni</i> ..	Dt. Special Magistrate, Hyderabad. <b>T.T.</b>	Letter No. 1156 dated 3rd Urdibihisht 1336 F.
7	Æ	2	Mughal ..	<b>Pur.*</b>	
8	Æ	7	5 Mughals, 1 old Hali Sicca, and 1 so-called Ram Sita.	Tahsildar, Surryapet, Nalgonda Dt. <b>T.T.</b>	Letter No. 1152 dated 19th Shahrewar, 1336 F.
9	Æ	11	Vijianagar ..	Magistrate, Jittur, Parbhani Dt. <b>T.T.</b>	Letter No. 1619 dated 4th Tir 1336 F.
10	Æ	12	<i>Chalnis</i> ..	Dt. Magistrate, Gulbarga. <b>T.T.</b>	Letter No. 819 dated 4th Baihman 1336 F.
11	Æ	10	Old dubs ..	Do. do. <b>T.T.</b>	Letter No. 850 dated 4th Baihman 1336 F.
12	Æ	184	Mughal, <i>Chalni</i> and miscellaneous.	1st Taluqdar, Nalgonda Dt. <b>T.T.</b>	Letters Nos. 2554, 2555 and 2556 dated 17th Mehr 1336 F.
13	"	2	<i>Chalni</i> ..	Do. Osmanabad Dt. <b>T.T.</b>	Letter No. 2720 dated 22nd Mehr 1336 F.
14	"	10	Mughal ..	<b>Ex.*</b>	

\* **T.T.**—Treasure Trove. **Pur.**—Purchased. **Ex.**—Exchanged.

Gold .. 13

Silver .. 351

Copper .. 10

Grand total .. 374



## APPENDIX B

Diary of the Director for the year 1336 F. (1926-27 A.C.).

Month	Date	Place
1336 F. (1926 A.C.) <i>Ādhur to Dai</i> (October to November)	1st <i>Ādh.</i> –16th <i>Dai</i> .. (6th Oct.–20th Nov.)	Duty at headquarters.
”	17th–19th .. (21st–23rd)	Hyderabad to Ajanta.
”	20th–26th .. (24th–30th)	Halt at Ajanta.
<i>Dai to Baihman</i> (December)	27th–28th .. (1st–2nd)	Ajanta to Ellora.
”	29th <i>Dai</i> –1st <i>Baih.</i> .. (3rd–5th)	Halt at Ellora.
”	2nd .. .. (6th)	Ellora to Aurangabād.
”	3rd .. .. (7th)	Aurangabād to Pattan and back.
”	4th .. .. (8th)	Aurangabād to Hyderabad.
”	5th–11th .. (9th–15th)	Duty at headquarters.
<i>Baihman</i> December)	12th .. .. (16th)	Hyderabad to Surayyapet (Nalgonda District).
”	13th–15th .. (17th–19th)	Halt at Surayyapet.
”	16th .. .. (20th)	Surayyapet to Hyderabad.
”	17th–21st .. (21st–25th)	Duty at headquarters.
”	22nd .. .. (26th)	Hyderabad to ‘Ālampūr (Raichūr District).
”	23rd–26th .. (27th–30th)	Halt at ‘Ālampūr.
”	27th .. .. (31st)	‘Ālampūr to Hyderabad.
<i>Baihman to Isfandar</i> (January, 1927)	28th <i>Baih.</i> –17th <i>Isf.</i> .. (1st–20th)	Duty at headquarters.
”	18th–19th .. (21st–22nd)	Hyderabad to Ajanta.



## APPENDIX B—contd.

Month	Date	Place
<i>Isfandār</i> (January and February)	20th-23rd (23rd-26th)	.. Halt at Ajanta.
"	24th-25th (27th-28th)	.. Ajanta to Bombay (to meet Sir John Marshall).
"	26th-27th (29th-30th)	.. Bombay to Aurangabād.
"	28th-29th (31st-1st)	.. Aurangabād to Hyderabad.
<i>Isfandār to Farwardīn</i> (February to March)	30th Isf.-28th Far. (22nd Feb.-2nd Mar.)	.. Duty at headquarters.
"	29th-30th (3rd-4th)	.. Hyderabad to Ajanta.
"	31st (5th)	.. Halt at Ajanta.
<i>Urdī Bihisht</i> (March to April)	1st (6th)	.. Ajanta to Aurangabād.
"	2nd-3rd (7th-8th)	.. Halt at Aurangabād.
"	4th (9th)	.. Aurangabād to Ellora.
"	5th-8th (10th-13th)	.. Halt at Ellora.
<i>Urdī Bihisht to Khwurdād</i> (March to April)	10th-6th (15th-11th)	.. Deputation to Mandū.
<i>Khwurdād to Amurdād</i> (April to July)	7th Khw.-31st Amur. (12th Ap.-7th July)	.. Duty at headquarters.
<i>Shahriwar</i> (July)	1st-3rd (8th-10th)	.. Hyderabad to Ajanta.
"	4th-10th (11th-17th)	.. Halt at Ajanta (Visit of His Excellency Field-Marshal Sir William Birdwood).
"	11th-12th (18th-19th)	.. Ajanta to Ellora.
<i>Shahriwar</i> (July to August)	13th-14th (20th-21st)	.. Ellora to Hyderabad.
"	15th-20th (22nd July-5th Aug.)	.. Duty at headquarters.
"	30th-31st (6th-7th)	.. Hyderabad to Ajanta.
<i>Mīhr</i> (August)	1st-4th (8th-11th)	.. Halt at Ajanta (Visit of Their Excellencies the Viceroy and Lady Irwin).



## APPENDIX B—concl'd.

Month	Date	Place
<i>Mihir</i> (August)	5th .. .. (12th)	Ajanta to Aurangabād.
"	6th-7th .. .. (13th-14th)	Aurangabād to Hyderabad.
<i>Mihir to Ābān</i> (August to October)	8th <i>Mihir</i> -28th <i>Āb.</i> .. .. (15th Aug.-4th Oct.)	Duty at headquarters.
"	29th-30th .. .. (5th-6th)	Hyderabad to Bombay (to meet the Hon'ble Mr. R. I. R. Glancy).
Tour	.. 105 days	



## APPENDIX C

*Expenditure on the Archaeological Department, Hyderabad, during the year 1336 F.  
(1926-27 A.C.).*

			Rs.	As.	P.	Rs.	As.	P.
<b>Salaries :—</b>								
Director (B.G. Rs. 800—50—1,200 p.m.)	..	..	15,757	7	4			
House rent (Rs. 100 p.m.)	..	..	1,200	0	0			
Assistant Director (Rs. 300—25—500)	..	..	6,000	0	0			
Arrears of pay	..	..	12,872	11	10			
Curator of Ajanta Caves (250—15—400)	..	..	4,800	0	0			
Establishment	..	..	6,528	0	0			
Acting Allowances	..	..	408	11	0			
						47,566	14	2
<b>Travelling Allowances :—</b>								
Director	..	..	1,993	12	3			
Establishment	..	..	1,006	3	9			
						3,000	0	0
<b>Contingencies :—</b>								
Fixed Contingencies	..	..	1,685	0	0			
Extra Con- { Livery for Peons	..	..	75	0	0			
tingencies. { Purchase of Books	..	..	809	1	6			
{ Printing charges	..	..	1,500	0	0			
{ Service Postage	..	..	224	0	0			
						4,293	1	6
<b>Supplies and Services :—</b>								
Purchase of Photo and survey articles	..	..	950	0	0			
Purchase of Furniture	..	..	280	0	0			
Purchase of Antiquities	..	..	3,600	0	0			
						4,830	0	0
<b>GRAND TOTAL</b>						59,689	15	8
						(B.G. Rs. 51,162 13 5)		

*Note.*—In addition to the above amount a sum of Rs. 15,000 was spent during the year in connection with the photographing of the frescoes by Mr. E. L. Vasey.



## APPENDIX D

Statement of expenditure on Ancient Monuments during the year 1336 F. (1926-27 A.C.).

Locality	Name of work	Amount of estimate			Expenditure in 1336 F. (1926-27 A.C.)			Expenditure to end of 1336 F. (1926-27 A.C.)			REMARKS
		Rs.	As.	P.	Rs.	As.	P.	Rs.	As.	P.	
	SPECIAL REPAIRS										
Ajanta (Aurangabad District)	Repairs to the Caves.	45,270	0	0	3,205	0	0	3,205	0	0	Work was executed in 32 and 33 F. but expenditure adjusted this year.
Ellora (Aurangabad District)	Special repairs to the Caves.	27,500	0	0	4,771	2	3	19,965	9	0	Work in progress.
Hyderabad	Special repairs to the Toli Masjid.	8,732	0	0	1,081	8	0	8,723	0	0	Completed.
"	Special repairs to the pavilion of Tārā Matī.	781	0	0	780	12	6	780	12	6	Do.
					9,838	6	9				
	MAINTENANCE										
Ajanta (Aurangabad District)	Maintenance of the Caves.	1,500	0	0	1,417	7	2	—			—
"	Establishment for the upkeep of the Caves.	2,400	0	0	2,243	15	7	—			—
"	Salaries of Mechanics for the cleaning of the Frescoes.	4,200	0	0	2,588	3	9	—			—
Ellora (Aurangabad District)	Maintenance of the Caves.	1,500	0	0	1,438	4	0	—			—
Aurangabad	Maintenance of the Caves.	300	0	0	392	1	9	—			The amount includes a sum of Rs. 104-1-9 for maintenance in 35 F.
"	Maintenance of Bibī-ka-Maqbara.	1,000	0	0	3,152	0	0	—			Out of this amount a sum of Rs. 3,000 has
	Carried over ..	....			11,232	0	3				



APPENDIX D—*contd.*

Locality	Name of work	Amount of estimate	Expenditure in 1336 F. (1926-27 A.C.)	Expenditure to end of 1336 F. (1926-27 A.C.)	REMARKS.
		Rs. As. P.	Rs. As. P.	Rs. As. P.	
	Brought forward ..	....	11,232 0 3	....	been spent through Maulwī Abdul Haq Sahib.
Aurangabād	Maintenance of Monuments in the District.	300 0 0	288 0 0	—	—
Daulatabād (Aurangabād District)	Maintenance of the Fort.	2,500 0 0	2,119 9 7	—	—
Anwa (Aurangabād District)	Maintenance of the Temple.	150 0 0	72 0 0	—	—
Ghatotkutch (Aurangabād District)	Salary of watchman.	12 0 0	12 0 0	—	—
Bidar	Watchman for the Madrasah of Maḥmūd Gāwān.	144 0 0	143 0 4	—	—
"	Watchman for the Baihmanī Tombs.	144 0 0	144 0 0	—	—
"	Watchman for 'Alī Barīd's Tomb.	144 0 0	140 8 3	—	—
Udgīr (Bidar District)	Watchman for Bagh-i-Ḥusam.	144 0 0	144 0 0	—	—
Gulbarga	Maintenance of Haft Gumbad.	100 0 0	99 10 9	—	—
"	Maintenance of the Fort.	222 0 0	191 15 11	—	—
"	Watchman for the Fort.	144 0 0	144 0 0	—	—
Qandhār (Nanded District)	Maintenance of the Fort.	200 0 0	163 0 0	—	—
Bhongīr (Nalgonda District)	Watchman for the Fort.	....	60 0 0	—	—
	Carried over ..	....	14,953 13 1	....	



## APPENDIX D—concl.

Locality	Name of work	Amount of estimate	Expenditure in 2336 F. (1926-27 A.C.)	Expenditure of end of 1336 F. (1926-27 A.C.)	REMARKS
		Rs. As. P.	Rs. As. P.	Rs. As. P.	
	Brought forward ..	....	14,953 13 1	....	
Hanamkonda (Warangal District)	Watchman for the Thousand Pillar Temple.	332 0 0	259 14 8	—	—
Palampet (Warangal District)	Watchman for the Ramappa Temple.	120 0 0	130 0 0	—	Rs. 10 out of this sum relate to 35 F.
Warangal	Watchman for the Fort.	....	179 7 1	—	—
			15,523 3 0		
	Total for 1336 F. (1926-27 A.C.)	....	25,361 9 7 (B.G. 21,738 12 6)		



## APPENDIX E

*List of books acquired for the Library of the Director of Archaeology, Hyderabad, during the year 1336 F. (1926-27 A.C.).*

Serial No.	Title	REMARKS
BIBLIOGRAPHY		
1567	<i>Blumhardt, J. F.</i> ; Catalogue of the Hindustani Mss. in the Library of the India Office, 1926.	Purchased.
1568	<i>Catalogue des livres de la Bibliothèque de Pondichéry sur l'Inde Ancienne et Moderne: Lettre 1</i> , 1926.	Presented by the Publishers.
1569	<i>Hira Lall</i> ; Catalogue of Sanskrit and Prakrit Mss. in the C.P. and Berar: Nagpur, 1926.	Do.
1570	<i>Sastri, Kuppu Swami</i> ; A Descriptive Catalogue of the Sanskrit Mss. in the Government Oriental Mss. Library, Madras. Vol. XXVI (supplemental), 1926.	Do.
1571	List of books acquired by the Āṣafiya Library Hyderabad during the years 1300 to 1331 Fasli: Vol. II.	Presented by the Āṣafiya Library.
ENCYCLOPÆDIAS AND DICTIONARIES		
1572	<i>The Encyclopædia of Islam</i> ; Published under the patronage of the International Association of the Academies, : Parts 33-35 and Fascs. F to H.	Purchased.
JOURNALS AND PERIODICAL PUBLICATIONS		
1573	<i>The Journal and Proceedings of the Asiatic Society of Bengal</i> , Vol. XXII for 1926 (Nos. 1-2).	Do.
1574	<i>The Journal of the Royal Asiatic Society of Great Britain and Ireland</i> , for 1927 (Parts 1-4).	Do.
1575	<i>The Journal of the Bombay Branch of the Royal Asiatic Society</i> , Vol. II (No. 2).	Presented by the publishers.
1576-77	<i>The Bulletin of the School of Oriental Studies</i> , Vol. III (Part 4) and Vol. IV (Parts 1-2).	Do.
1578-79	<i>The Journal of the Andhra Historical Research Society</i> , Vol. I (Parts 3-4) and Vol. II (Part I).	Do.
1580-81	<i>The Journal of the Mythic Society</i> , Vol. XVII (Nos. 3-4) and Vol. XVIII (Nos. 1-2).	Presented by the Mythic Society.
1582-83	<i>The Journal of the Department of Letters</i> , Calcutta University, Vols. XIV-XVI.	Presented by the Calcutta University.
1585	<i>Djawa</i> ; Tijdschrift van het Java Instituut, 7e Jaargang (Nos. 1-4).	Presented by the Publishers.
1586	<i>Man in India</i> ; Vol. VII (Nos. 1-3) .. ..	Do.



## APPENDIX E— contd.

Serial No.	Title	REMARKS
1587-88	<i>Epigraphia Indica</i> ; Vol. XVIII (Part 7) and Vol. XIX (Part I).	Presented by the Government of India.
1589	<i>Epigraphia Indo-Moslemica</i> ; 1923-24 .. ..	Do.
1590	<i>The Magazine of the Mysore University</i> , Vol. XI (No. 39), July, 1927.	Presented by the Mysore University.
1591	<i>Jignyasa</i> (The Enquiry), Vol. I (Parts 1-2) Madras, 1927 ..	Presented by the Publishers.
1592	<i>Yoga Mimansa</i> , Vol. II (Nos. 3-4) .. ..	Do.
ARCHÆOLOGICAL SURVEY		
1593	<i>Annual Report of the Archæological Survey of India</i> , for the year 1924-25.	Presented by the Government of India.
1594	<i>Annual Report of the Archæological Department, Hyderabad</i> , for the year 1335 F. (1925-26) A.C.	Presented by H.E.H. the Nizam's Government.
1595	<i>Annual Report of the Archæological Department, Mysore</i> , 1926.	Presented by the Mysore State.
1596	<i>Annual Report of the Archæological Department, Gwalior</i> , Samwat, 1980 (1923-24).	Presented by the Gwalior State.
1597	<i>Annual Report of the Varendra Research Society for 1926-27.</i>	Presented by the Varendra Research Society.
1598	<i>Annual Report of the South Indian Epigraphy for the year ending on the 31st March, 1926.</i>	Presented by the Government of Madras.
1599	<i>List of Archæological Photo negatives of Assam and Bengal</i> , stored in the office of the Archæological Superintendent, Eastern Circle, Calcutta.	Presented by the Government of India.
MONOGRAPHS		
1600	<i>Hasan, Zafar</i> ; Specimens of Calligraphy in the Delhi Museum of Archæology ; Memoir No. 29 (A.S.I.).	Presented by the Government of India.
1601	<i>Chanda, Ramaprashad</i> ; The Beginning of Art in Eastern India with special reference to the Sculptures in the Indian Museum ; Monograph No. 30 (A.S.I.).	Do.
1602	<i>Franke, A. H.</i> ; Antiquities of Indian Tibet, New Imperial Series (A.S.I.), Vol. I.	Do.
1603	<i>Annual Report of the Watson Museum of Antiquities, Rajkot</i> , 1925-26.	Presented by the Watson Museum.



## APPENDIX E—contd.

Serial No.	Title	REMARKS
1604	<i>Annual Report of the Government Museum and Connemara Library, Madras.</i>	Presented by the Government of Madras.
1605-16	<i>Bulletin of the Museum of Fine Arts, Boston, Vol. V (Nos. 28-29), Vol. XII (No. 68), Vol. XV (No. 90), Vol. XVI (Nos. 95-96), Vol. XVII (Nos. 102 and 104), Vol. XVIII (Nos. 106 and 109), Vol. XIX (No. 114), Vol. XX (Nos. 118-120 and 122), Vol. XXII (Nos. 130, 132 and 134), Vol. XXIII (Nos. 139-140), Vol. XXIV (Nos. 142, 144 and 146), and Vol. XXV (Nos. 148 and 161).</i>	Presented by the Boston Museum.
1617	<i>Catalogue of the Victoria and Albert Museum, Industrial Section, Bombay.</i>	Presented by the Publishers.
1618	<i>Acharya G. V. ; A Guide to the Brahmanical Gallery of the Archaeological Section of the Prince of Wales Museum, Bombay.</i>	Do.
EPIGRAPHY		
1619	<i>Mayer, L. A. ; Arabic Inscriptions of Gaza.</i>	Presented by the Author.
1620	<i>Ayyer, P. V. Jagadisa ; South Indian Shrines, Madras, 1922.</i>	Purchased.
ART, ARCHITECTURE, ETC.		
1621	<i>Binyon, Laurence ; Catalogue of the Chinese Frescoes (Eumorfopoulos Collection).</i>	Do.
1622	<i>Butler, A. G. ; Islamic Pottery, Published by E. Benn, London, 1926.</i>	Do.
1623	<i>Conway, Sir Martin and Phillips, Sir Claude ; World's Famous Pictures, Parts 1-12.</i>	Do.
1624	<i>Coomaraswamy, A. K. ; History of Indian and Indonesian Art, 1927.</i>	Do.
1625	<i>Fürst, Herbert ; Portrait Painting, its Nature and Function, London, 1927.</i>	Do.
1626	<i>Goloubew, Victor ; Documents pour Servir o L'etude D'Ajanta les peintures de la premiere Grotto : Ars Asiatica, X, 1927.</i>	Presented by the Author.
1627-28	<i>Guide to an Exhibition of Japanese Colour prints, Period I C. 1680-C. 1780 A.D., and Period II C. 1776-C. 1780 A.D., British Museum.</i>	Presented by the British Museum.
1629	<i>Marshall, Sir John ; The Bagh Caves in the Gwalior State, published by the India Society, 1927.</i>	Purchased.
1630	<i>Roy, C. P. ; The Art of Mozamdar, Vol. V.</i>	Do.
1631	<i>Souvenir of the Exhibition of Modern Indian Painting, Bombay, 1927.</i>	Do.



APPENDIX E—*contd.*

Serial No.	Title	REMARKS
1632	<i>Stein, Sir Aurel</i> ; Guide to an Exhibition of Paintings, MSS. and other Archæological objects collected in Chinese Turkistan, British Museum, 1914.	Presented by the British Museum.
1633-34	<i>Yazdani, G.</i> ; The Monuments of Mandu: Rough notes on the History and Architecture of the buildings of that place with photographs. 2 vols. (MSS.).	Presented by the Author.
HISTORY, GEOGRAPHY AND TRAVELS		
PERSIAN TEXTS		
1635-36	<i>Amīn Ahmād Rāzi</i> ; Haft Iqlīm (MS.), 2 vols.	Purchased.
1637-38	<i>Mīr Khwand</i> ; Habību-s-Siyar, Persian text, Bombay lithograph. 2 vols.	Do.
1639	<i>Mīr Khwand</i> ; Rauzat-u-s-Safa, Persian Text, Nawal Kishore ed.	Do.
HISTORY OF INDIA		
1640	<i>Heras, Rev. H.</i> ; The Great Civil War of Vijayanagar, 1614-1618.	Presented by the Author.
1641	<i>McCrindle, J. W.</i> ; Ancient India as described by Ptolemy. Edited by N. S. Majumdar, Calcutta, 1927.	Purchased.
GEOGRAPHY		
1642	<i>Bartholomews</i> ; Political Map of the New Europe according to the Treaties of Paris showing the old States of 1914 and the new of 1920.	Do.
NUMISMATICS		
1643	<i>Codrington, O.</i> ; Coins of the Andhrabhritya Kings of Southern India.	Do.
1644	———; Gold Coins of the Bahmani Dynasty.	Do.
1645	———; Copper Coins of the Bahmani Dynasty.	Do.
1646	<i>Rodgers, C. J.</i> ; Coins of the Kings of Mā'bar.	Do.
1647	<i>Taylor, G. P.</i> ; The Coins of Surat (Mughal Currency).	Do.
1648	<i>Whitehead, R. B.</i> ; Catalogue of Indo-Greek Coins in the Punjab Museum, Lahore, Vol. I.	Do.
ICONOGRAPHY AND RELIGION		
1649	<i>Thomas, E. J.</i> ; The Life of Buddha, 1927.	Do.



## APPENDIX E—concl'd.

Serial No.	Title	REMARKS
1650	<i>Vogel, J. Ph.</i> : Ganga-et-Yamuna dans l'Iconographie Brahmanique: Extrait des Etudes Asiatiques, l'Ecole Française d'Extreme-Orient.	Presented by the Author.
	MISCELLANEOUS	
	MEMOIRS	
1651	<i>Bodding, P. O.</i> : Studies in Santal Medicines and connected Folklore: Vol. X (No. 2 pp. 133-426), A.S.B.	Purchased.
1652	<i>Sewell, R. B. S.</i> : Geographic and Oceanographic Research in Indian Waters: Vol. IX (No. 3, pp. 51-130), A.S.B.	Do.
1653	<i>Stapleton, H. E.</i> : Chemistry in Iraq and Persia: Vol. III (No. 6, pp. 317-418), A.S.B.	Do.
	REPORTS	
1654	<i>Annual Report</i> of the India Office Library for the Financial year 1926-27.	Presented by the India Office Library.
1655	<i>Progress Report</i> of the Osmania University (Urdu edition), 1334 F.	Presented by the Osmania University.
1656	<i>Administration Report</i> of the District Police of H.E.H. the Nizam's Government for 1334 F. (1924-25 A.C.).	Presented by H.E.H. the Nizam's Government.
1657	<i>Munn, L.</i> : The Geology and Economic Minerals of H.E.H. the Nizam's Dominions with Map and Glossary.	Presented by H.E.H. the Nizam's Government.
1658	<i>Gramophone Records</i> of the Languages and Dialects of the Madras Presidency: Texts and passages: printed at the Government Press, Madras, 1927.	Presented by the Government Press, Madras.



## APPENDIX F

*List of Photographic negatives prepared by the Office of the Director of Archaeology during the year 1336 F. (1926-27 A.C.).*

Serial No.	Locality	Description	Size
851	Nāgnūr Karīm-nagar District.	Great Temple : General view .. ..	8½" × 6½"
852	" ..	Another view .. ..	"
853	" ..	Small Temple : General view .. ..	6½" × 4½"
854	" ..	" Another view .. ..	"
855	" ..	Shrine of the Great Temple (detail) .. ..	8½" × 6½"
856	" ..	" Another view .. ..	"
857	" ..	Lamp post .. ..	6½" × 4½"
858	" ..	Small temple at the back of the Great Temple ..	"
859	Elgandal, Karīm-nagar District.	Fort : General view .. ..	8½" × 6½"
860	" ..	" Another view .. ..	"
861	" ..	The Fort Mosque .. ..	"
862	" ..	' Idgāh .. ..	6½" × 4½"
863	Pāngal, Nalgonda District.	Siva Temple near the tank : General view ..	8½" × 6½"
864	" ..	" Detail of Pillars .. ..	"
865	" ..	" Another view .. ..	"
866	" ..	Pancha Mahisava Temple : General view ..	8½" × 6½"
867	" ..	" Another view .. ..	"
868	" ..	" Detail of carved panel .. ..	"
869	" ..	" Another view .. ..	"
870	" ..	Another view : Ganapati riding on a rat ..	6½" × 4½"
871	" ..	" " " .. ..	"
872	" ..	Pancha Mahisava Temple : Detail of carving ..	6½" × 4½"
873	" ..	" Female figure .. ..	"
874	" ..	" Sculptures .. ..	"
875	" ..	" Detail of pillar carvings .. ..	"
876	" ..	" Another Pillar .. ..	8½" × 6½"



## APPENDIX F—concl'd.

Serial No.	Locality	Description	Size
877	Pāngal, Nalgonda District.	Pancha Mahisava Temple: Another Pillar ..	8½" × 6½"
878	" ..	" Nandi Pavilion opposite the shrine ..	"
879	Nalgonda ..	The Great Pillar .. ..	6½" × 4½"
880	Singapūr, Karīm-nagar District.	Pre-historic graves: General view ..	8½" × 6½"
881	" ..	" Another view .. ..	"
882	Malangūr ..	Fort: General view .. ..	"
883	Ramgundam ..	Old Mound and Pillar .. ..	6½" × 4½"
884	" ..	Female figure (Sculpture) in front of a ruined temple.	"
885	Mantanī ..	Saivite Temple on the banks of the Godavari: General view.	8½" × 6½"
886	" ..	" Detail of carving .. ..	6½" × 4½"
887	" ..	" Detail of Pillar .. ..	"
888	" ..	" Another view .. ..	"
889	" ..	" Pillared Hall in front of the Main Temple..	8½" × 6½"
890	" ..	Saivite temple in the village: General view ..	"
891	" ..	" Another view .. ..	"



## APPENDIX G

*List of Architectural drawings prepared during the year 1336 F. (1926-27 A.C.).*

Serial No.	Locality	Title			Scale
35	Ālāmpūr (Raichūr District).	Plan of Tarika Brahma Temple	..	..	3' to 1"
36	"	" Kumar Brahma Temple	..	..	3' to 1"
37	"	" Arka Brahma Temple	..	..	3' to 1"





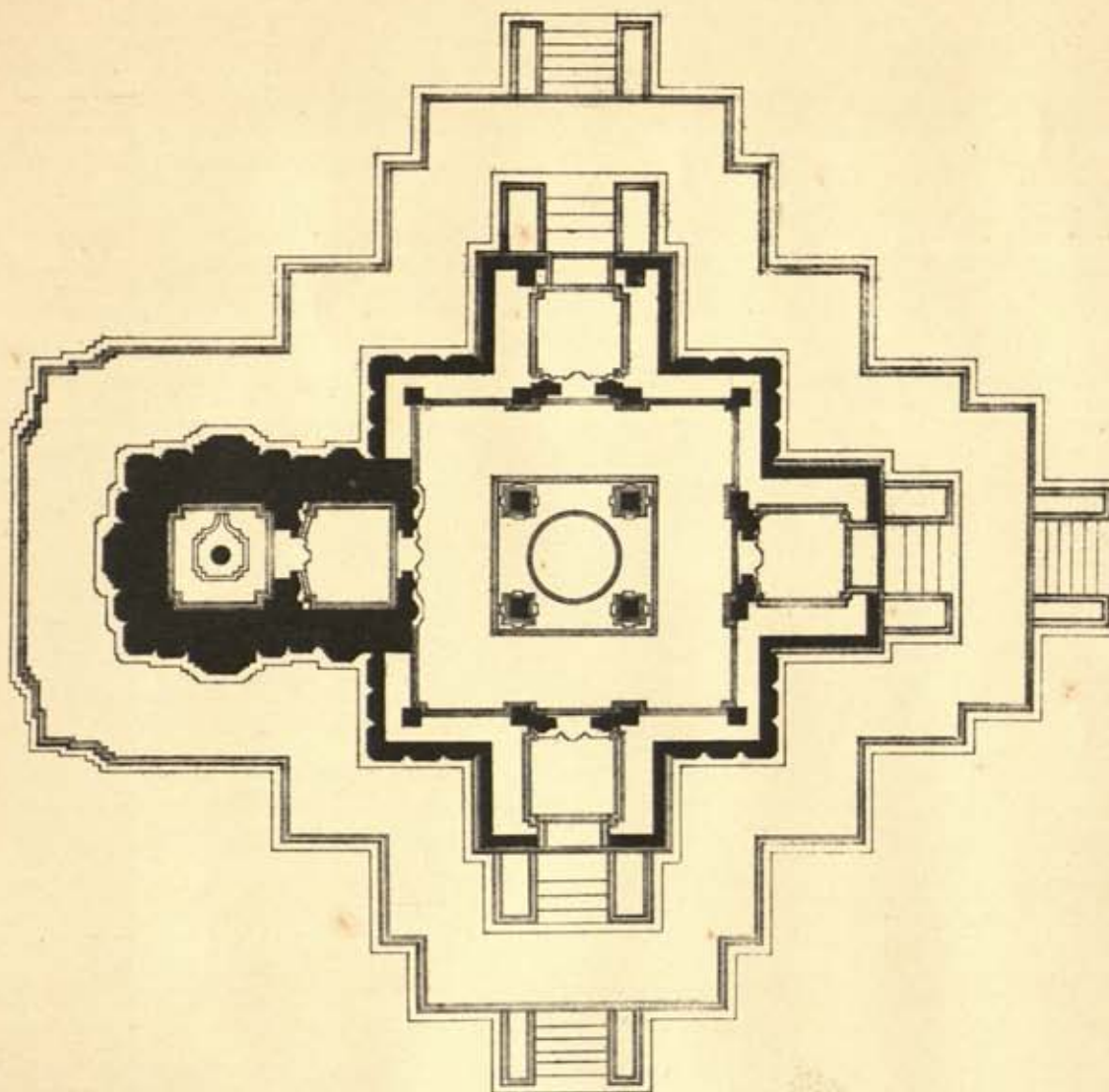


## ILLUSTRATIONS

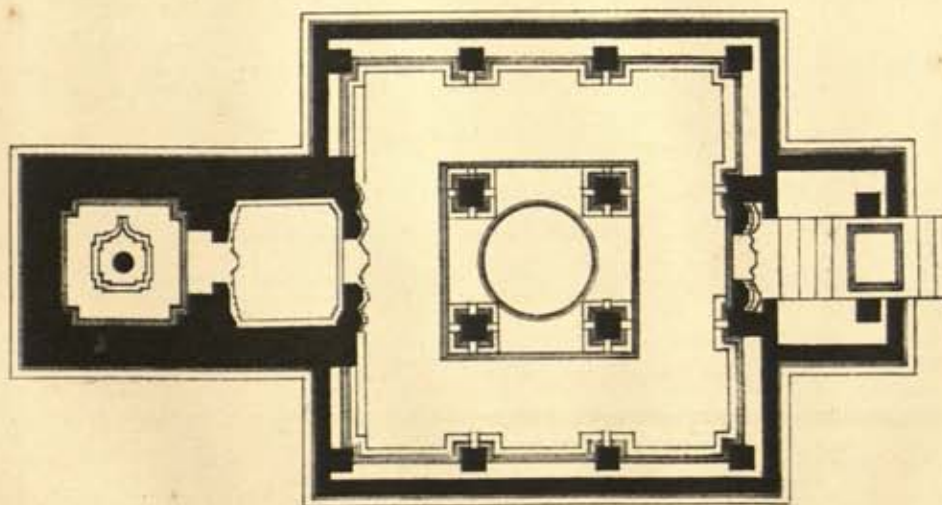






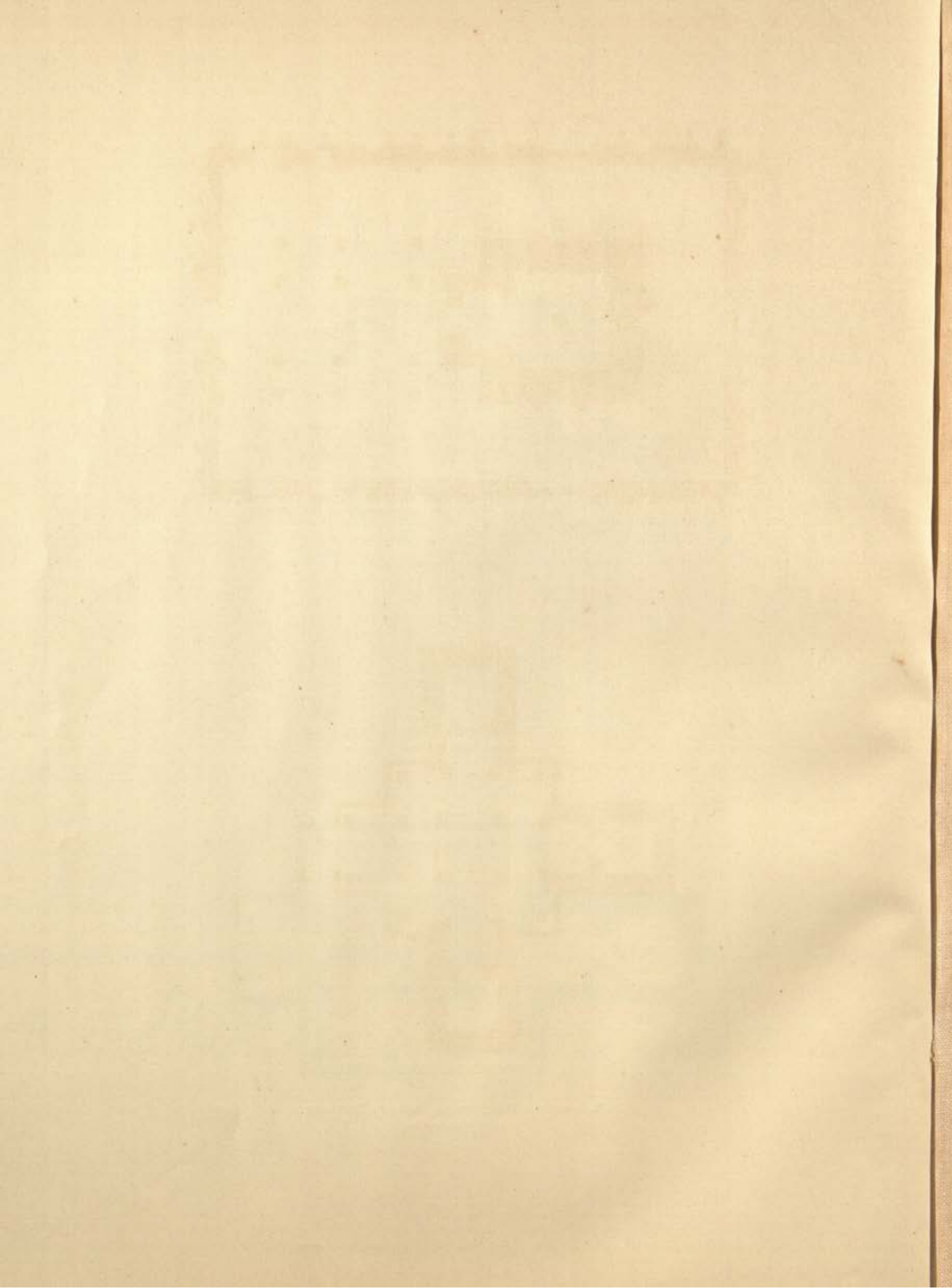


(a) PLAN OF THE SOMESVARA TEMPLE: PILLALMARI.  
Scale: 18 ft. to 1 in.

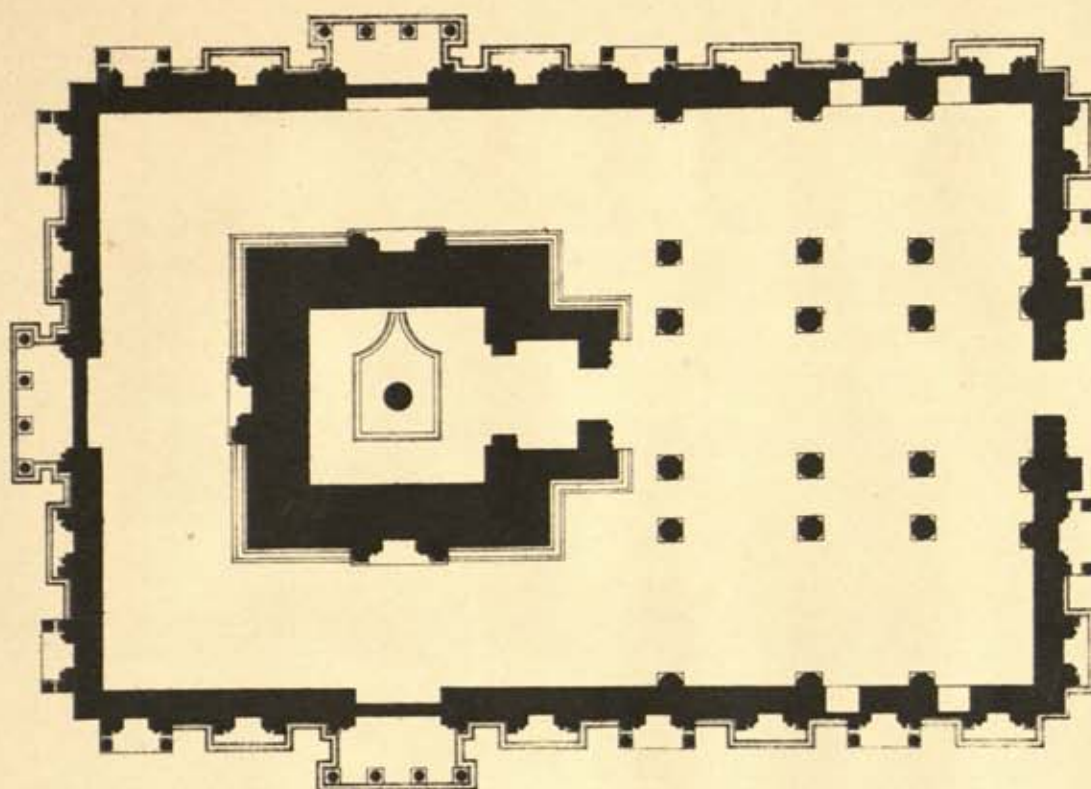


(b) PLAN OF THE RAMESHVARA TEMPLE: PILLALMARI.  
Scale: 15 ft. to 1 in.

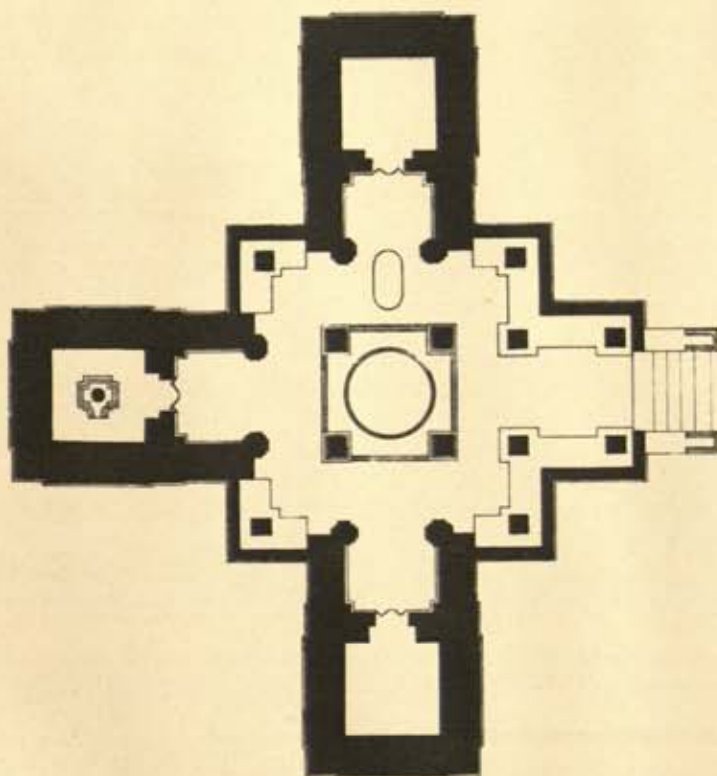






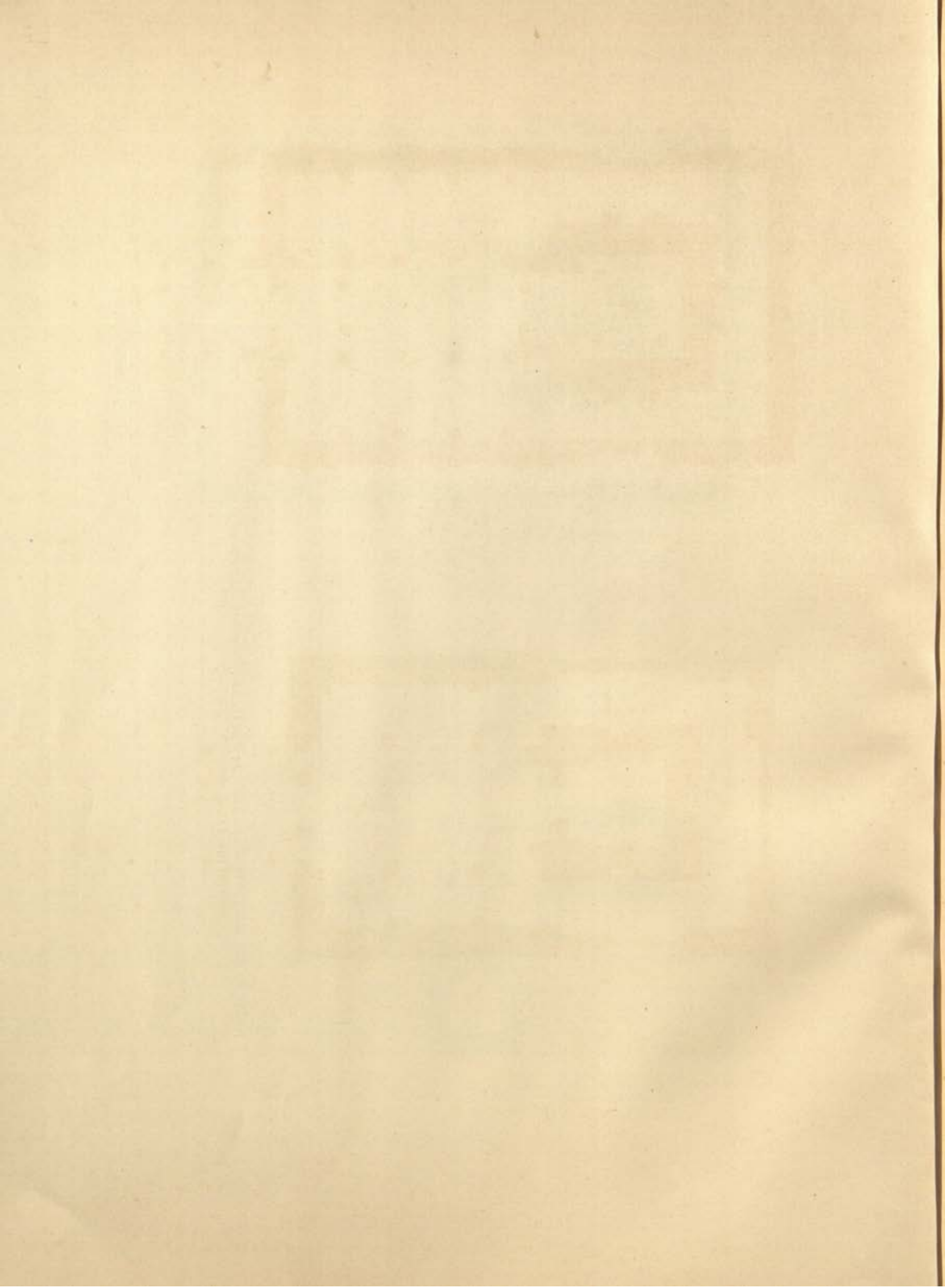


(b) PLAN OF THE TARAKA BRAHMA TEMPLE : 'ALAMPUR.  
Scale : 12 ft. to 1 in.

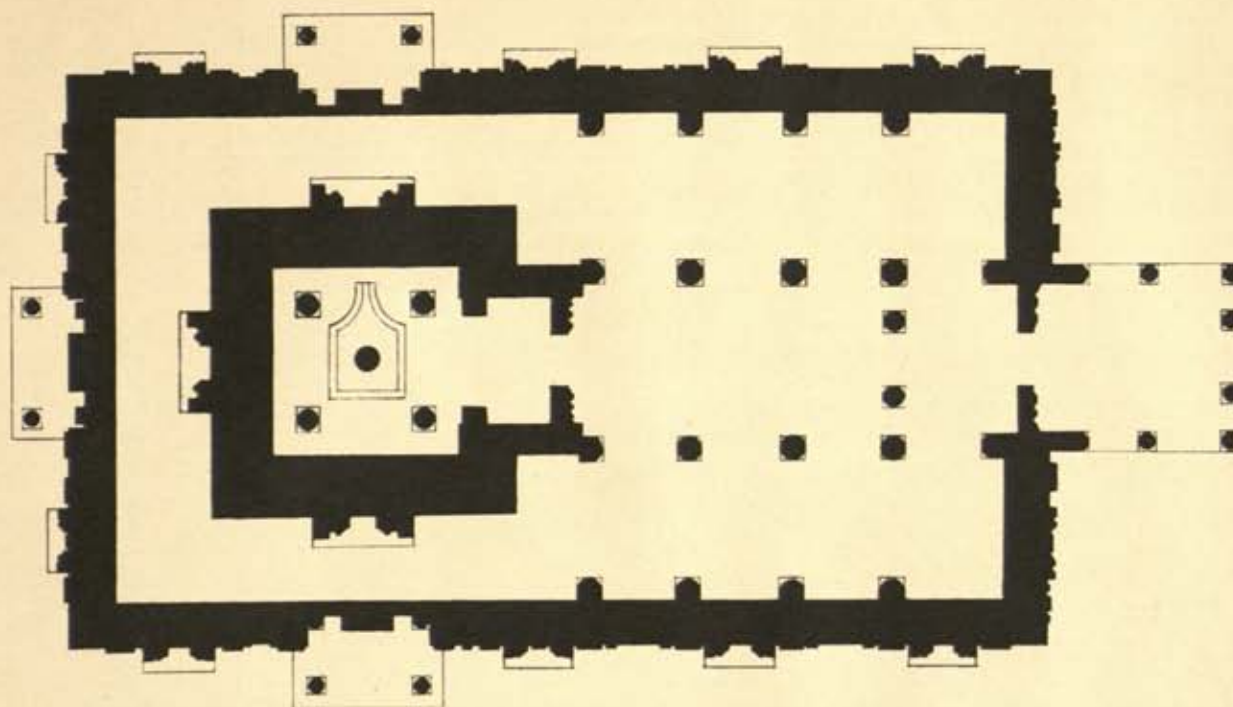


(a) PLAN OF THE MUNDAKATESVARA TEMPLE : PILLALMARI.  
Scale : 18 ft. to 1 in.

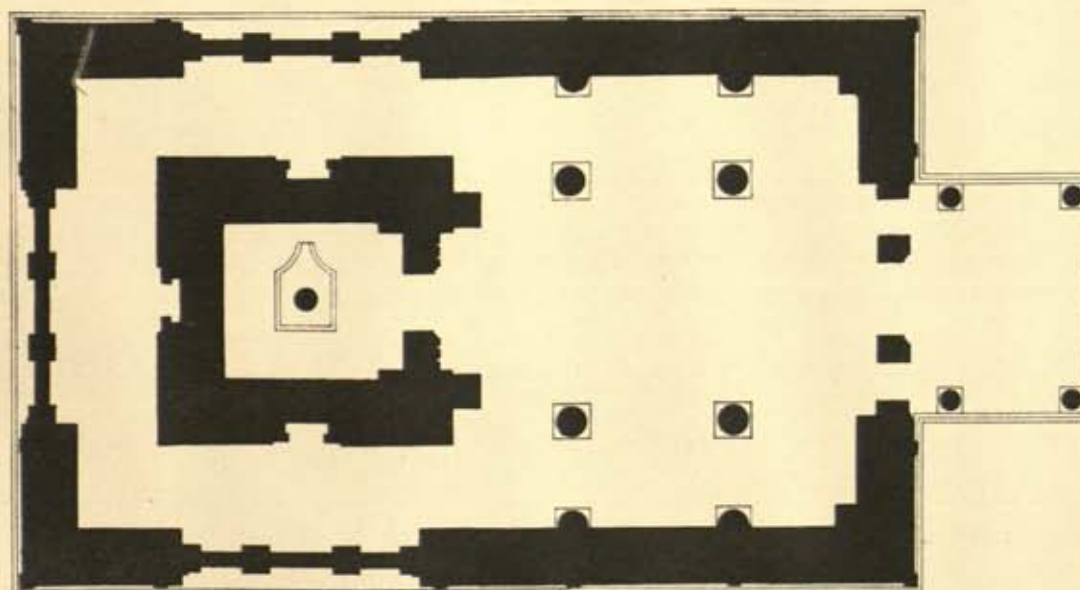






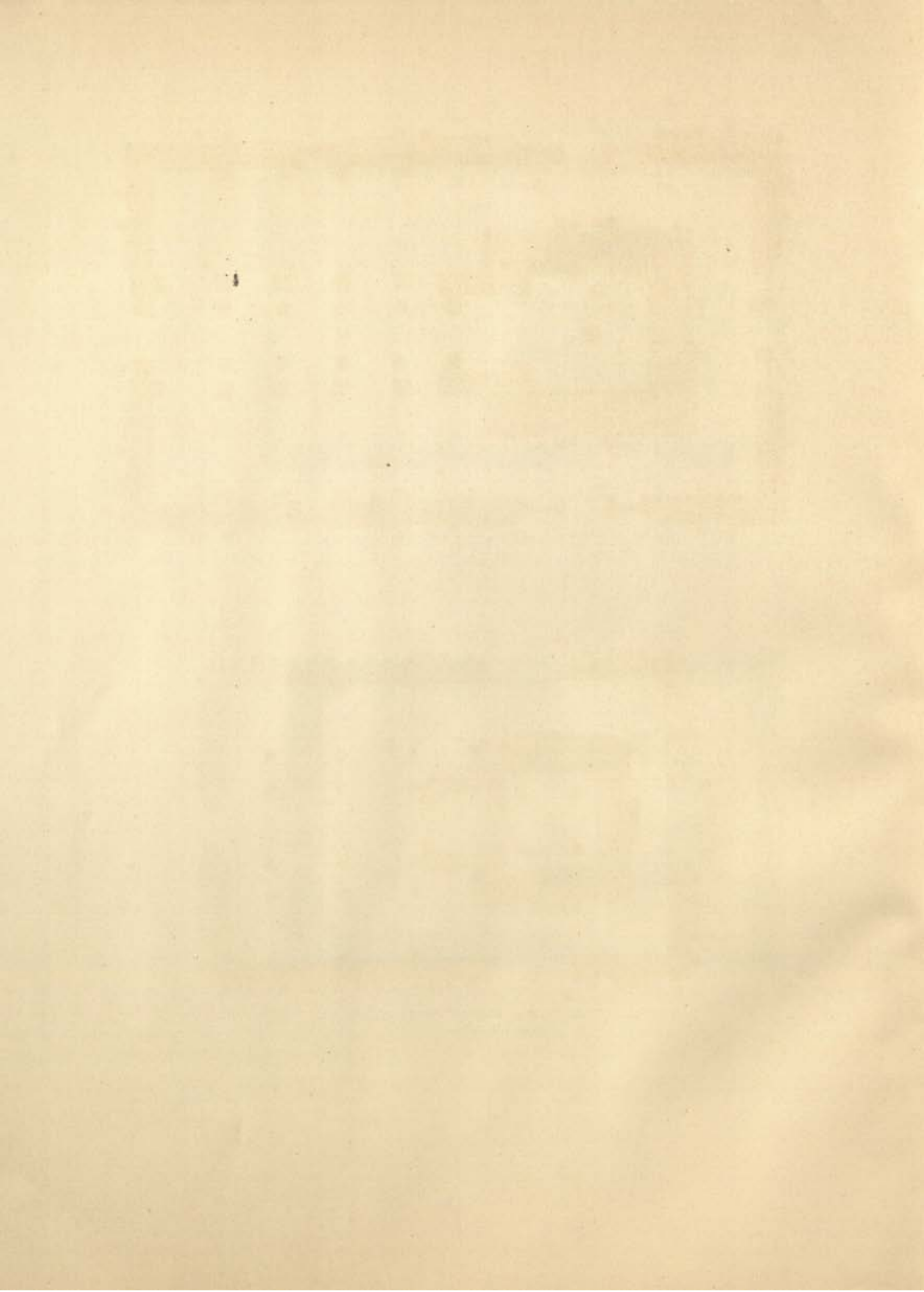


(a) PLAN OF THE SULKA BRAHMA TEMPLE : 'ALAMPUR.  
Scale : 12 ft. to 1 in.

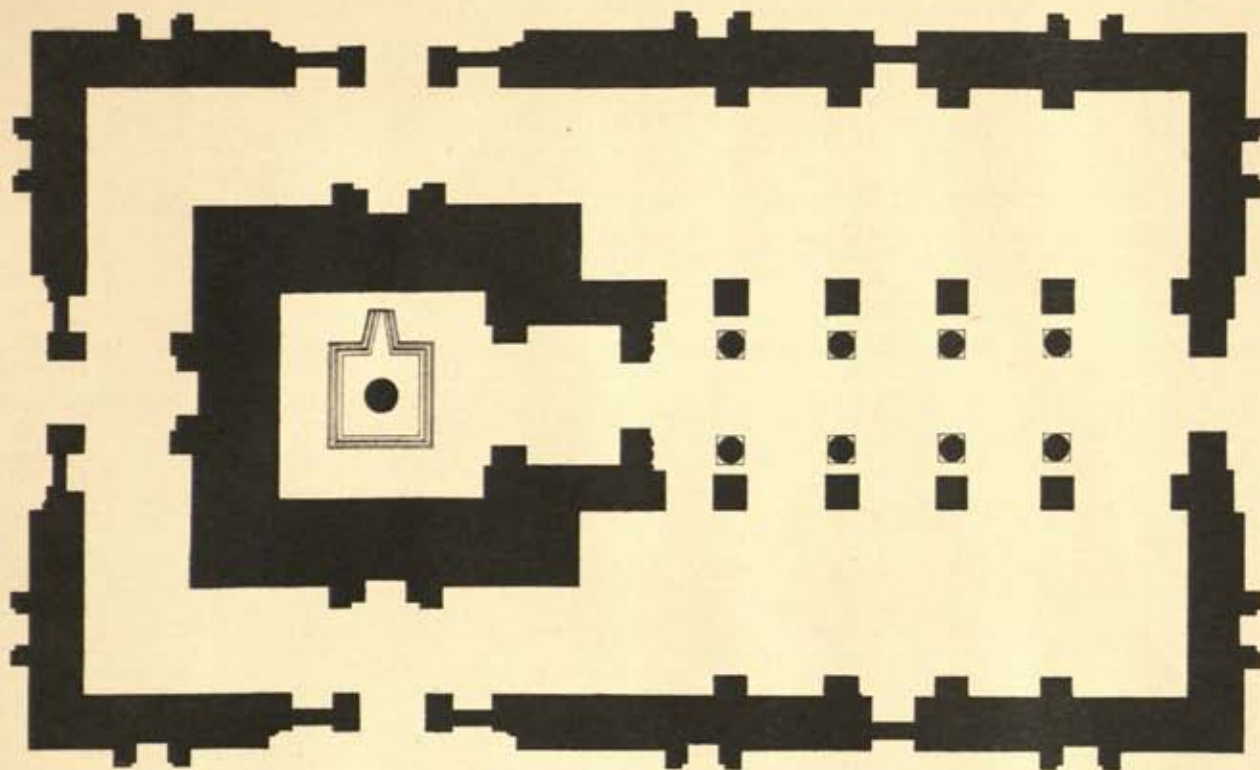


(b) PLAN OF THE KUMAR BRAHMA TEMPLE : 'ALAMPUR.  
Scale : 9 ft. to 1 in.

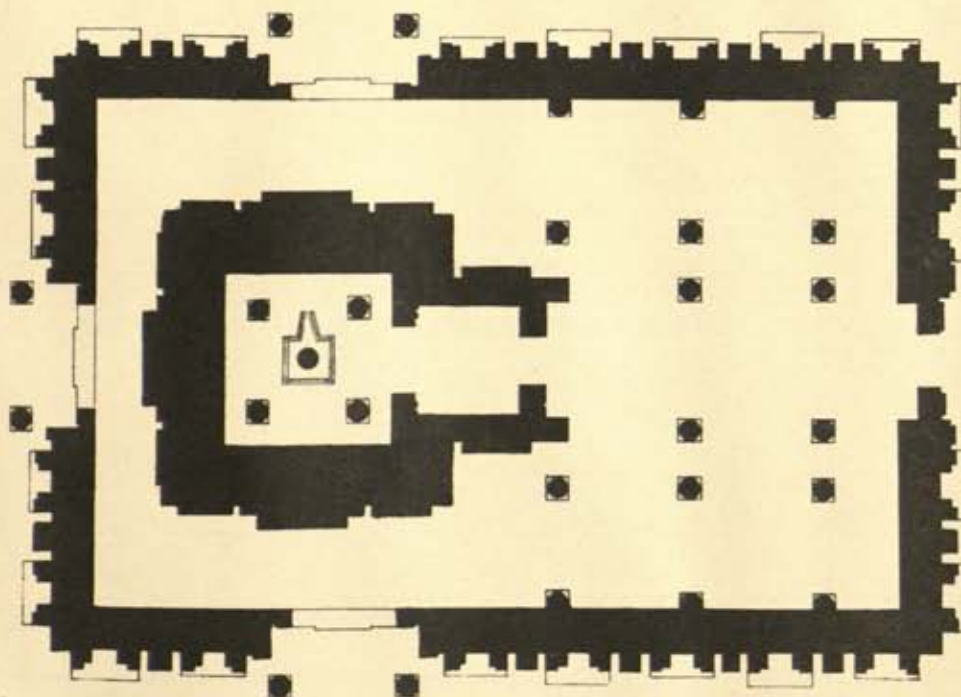








(a) PLAN OF THE ARKA BRAHMA TEMPLE.  
Scale: 9 ft. to 1 in.

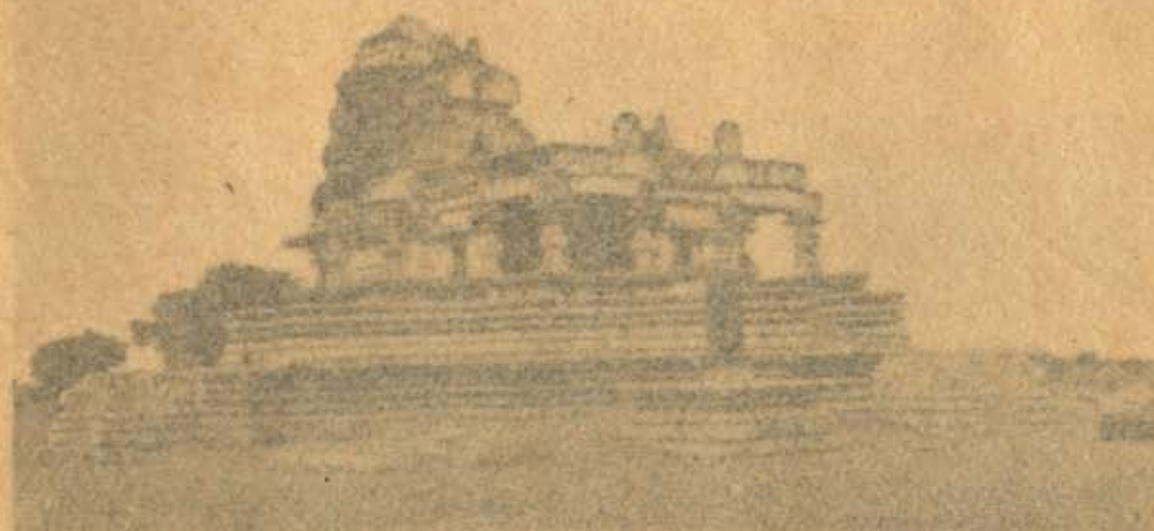


(b) PLAN OF THE VIRA BRAHMA TEMPLE: 'ALAMPUR.  
Scale: 15 ft. to 1 in.

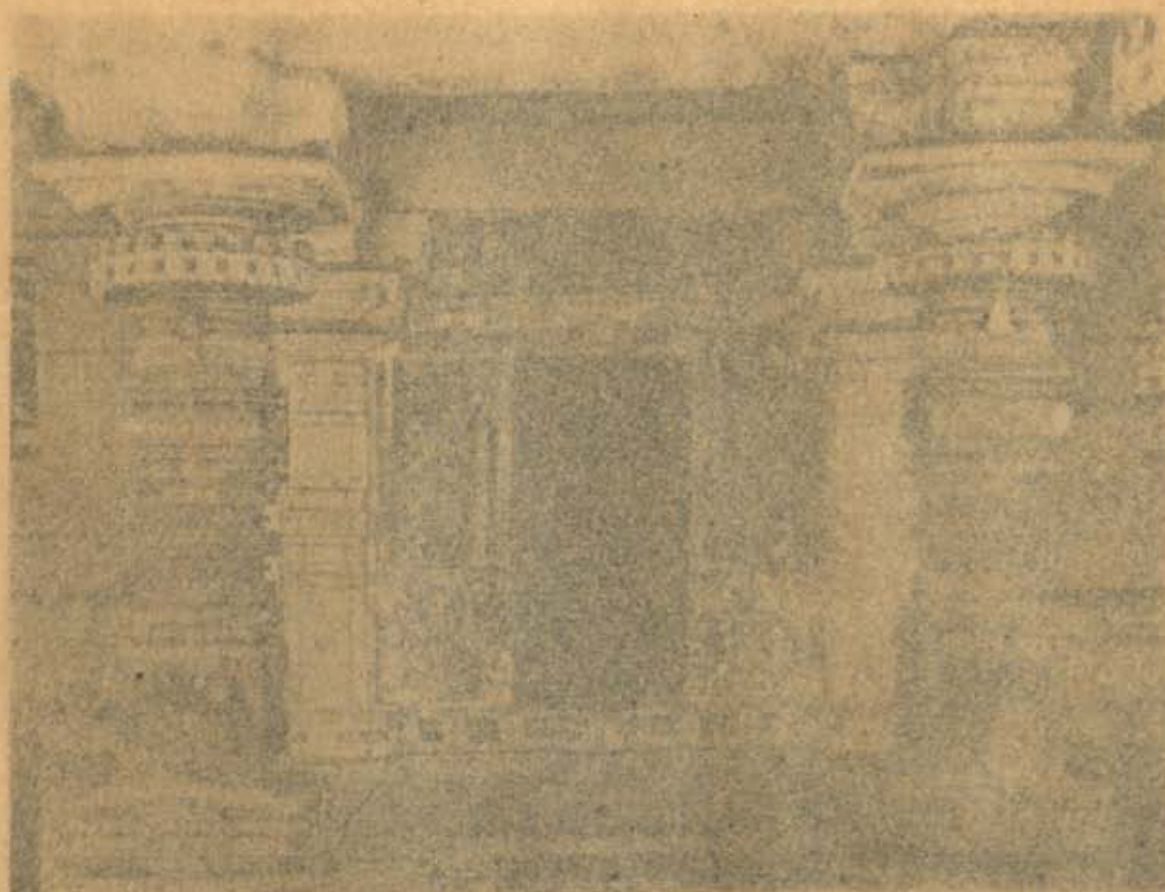








(a) SOMESVARA TEMPLE : PILLALMARTHI : EXTERIOR VIEW.



(b) SOMESVARA TEMPLE : PILLALMARTHI : INTERIOR.







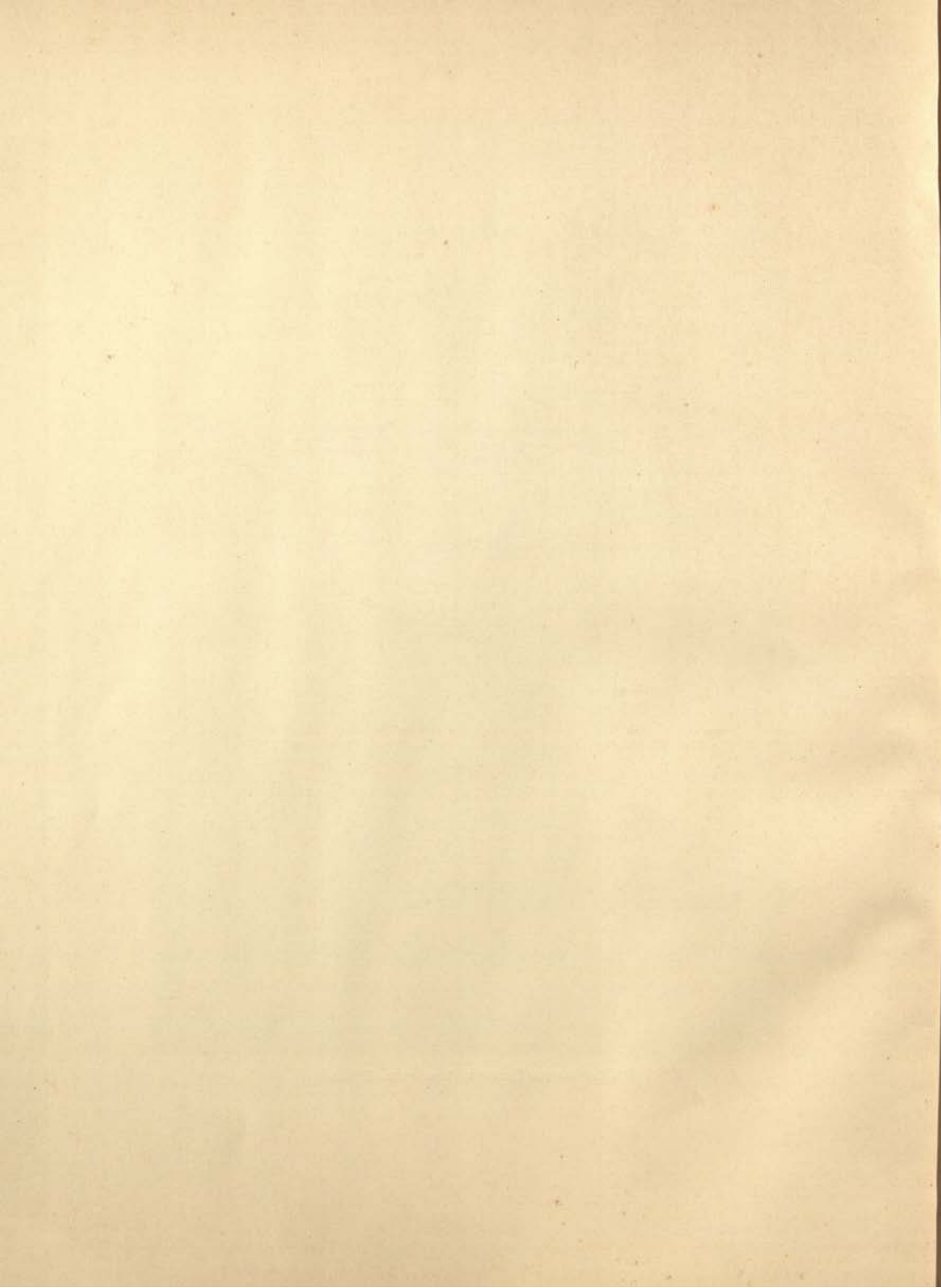


(a) SOMESVARA TEMPLE : PILLALMARI. GENERAL VIEW.

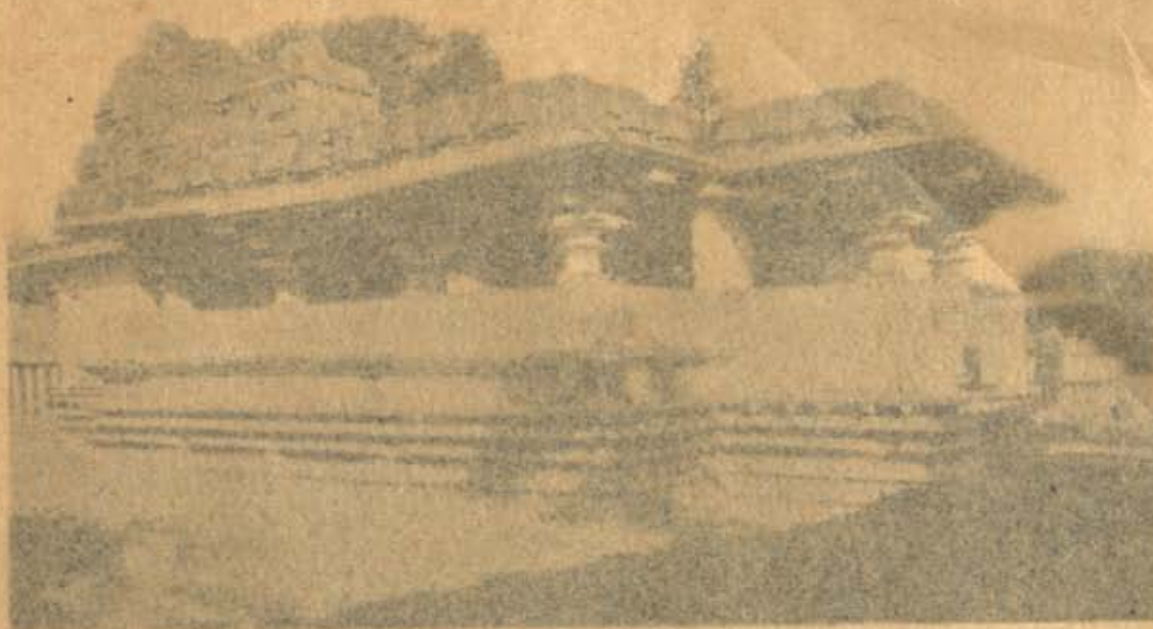


(b) SOMESVARA TEMPLE : PILLALMARI. INTERIOR.









(a) NARASIMHADEVA TEMPLE : PILLALMARTI.

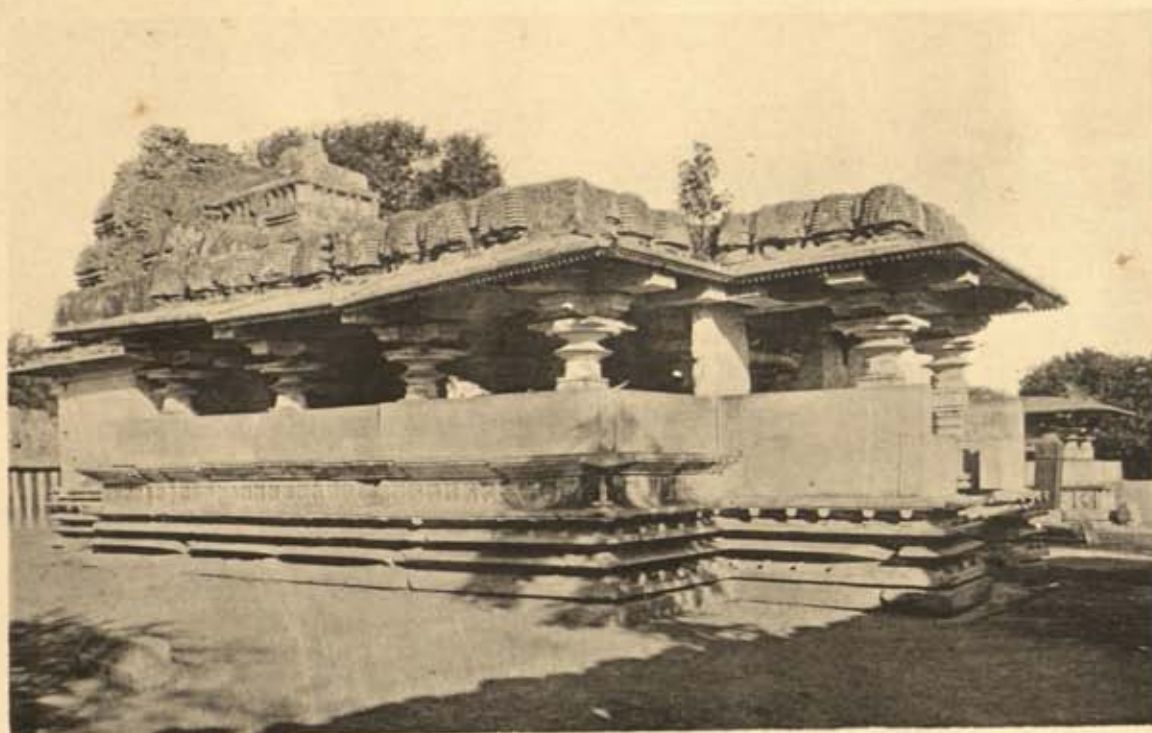


(b) NARASIMHADEVA TEMPLE : PILLALMARTI. INTERIOR.







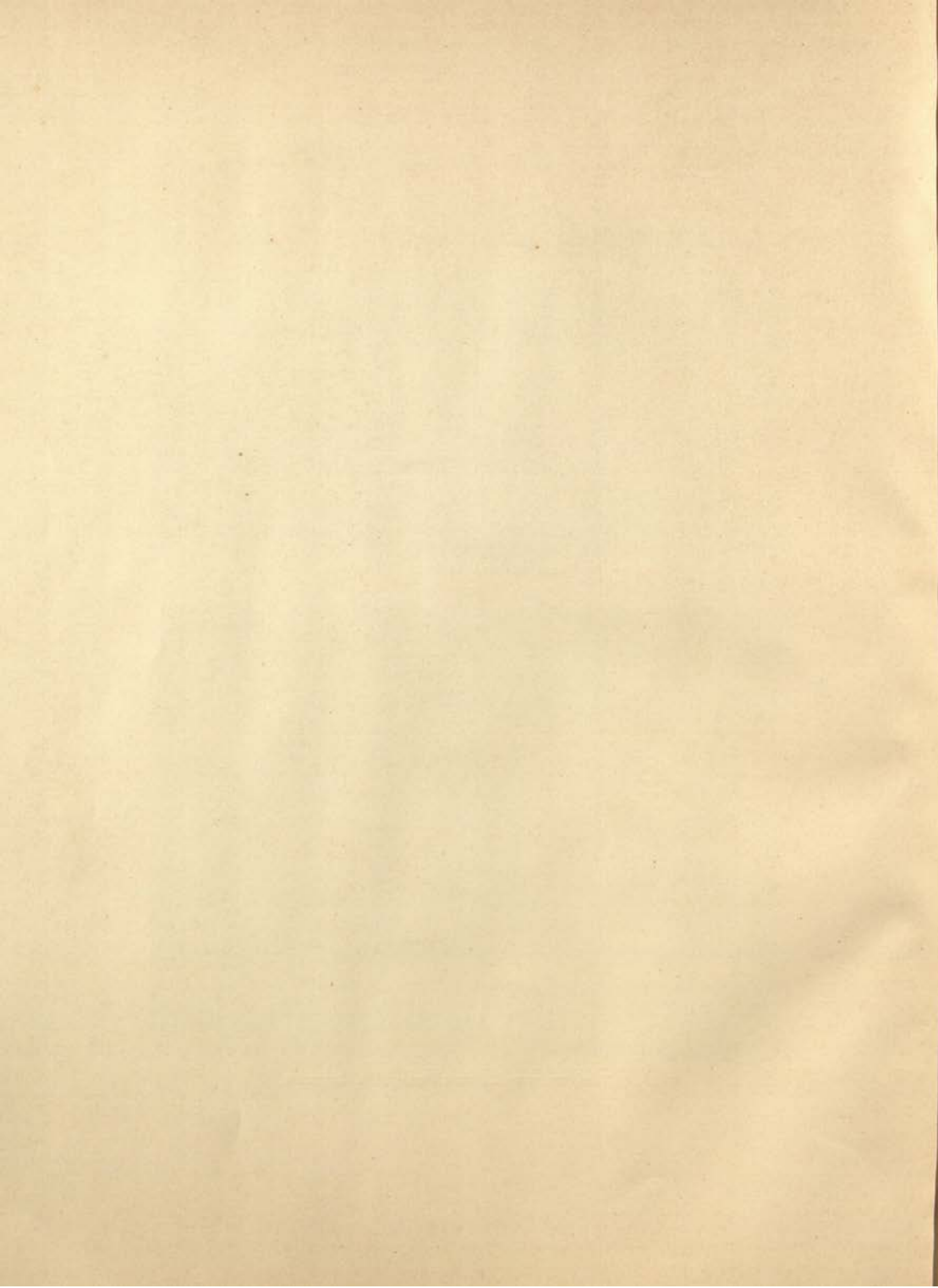


(a) NARASIMHADEVA TEMPLE : PILLALMARI.



(b) NARASIMHADEVA TEMPLE : PILLALMARI. INTERIOR.

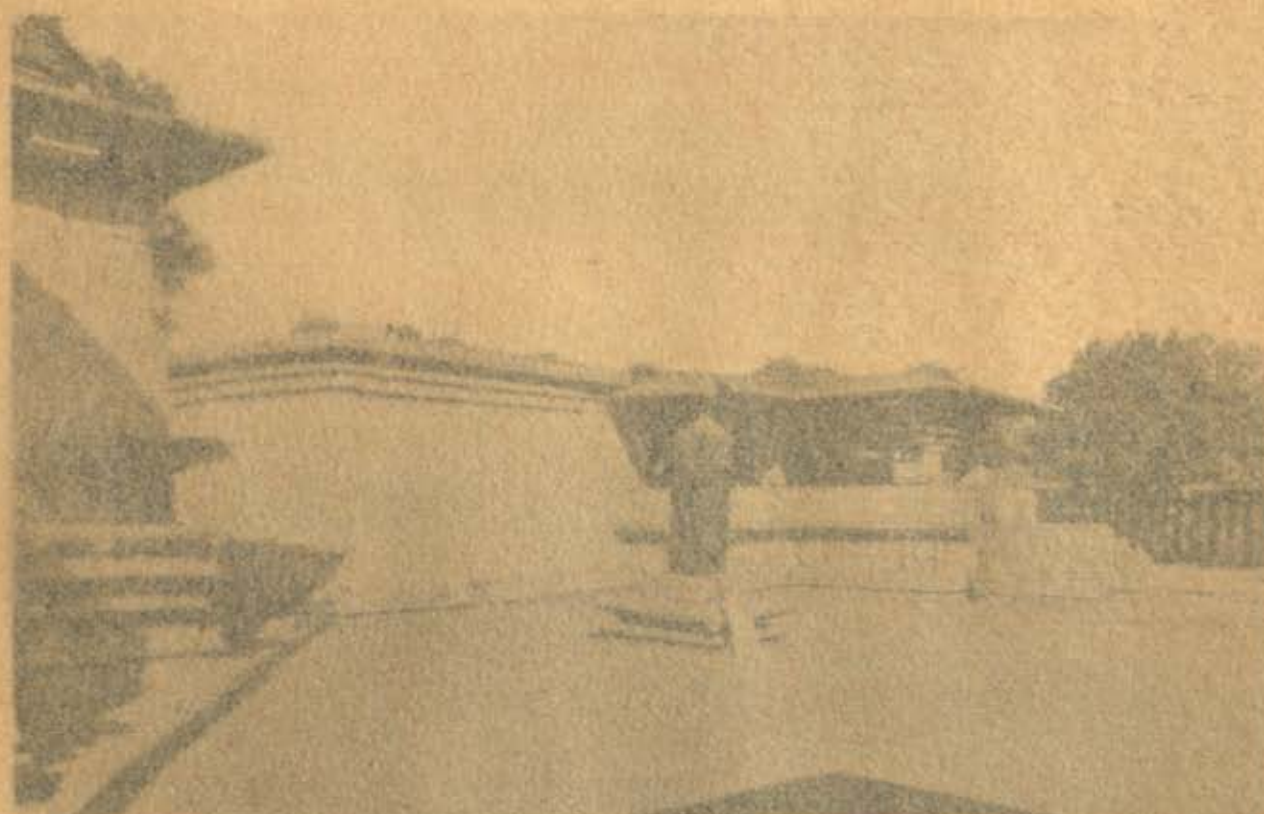








(a) PESSICO PATTINGO, NANASIMRADEVA TEMPLE : PILLALMARI.



(b) MUKANDESVARA TEMPLE : PILLALMARI. GENERAL VIEW.

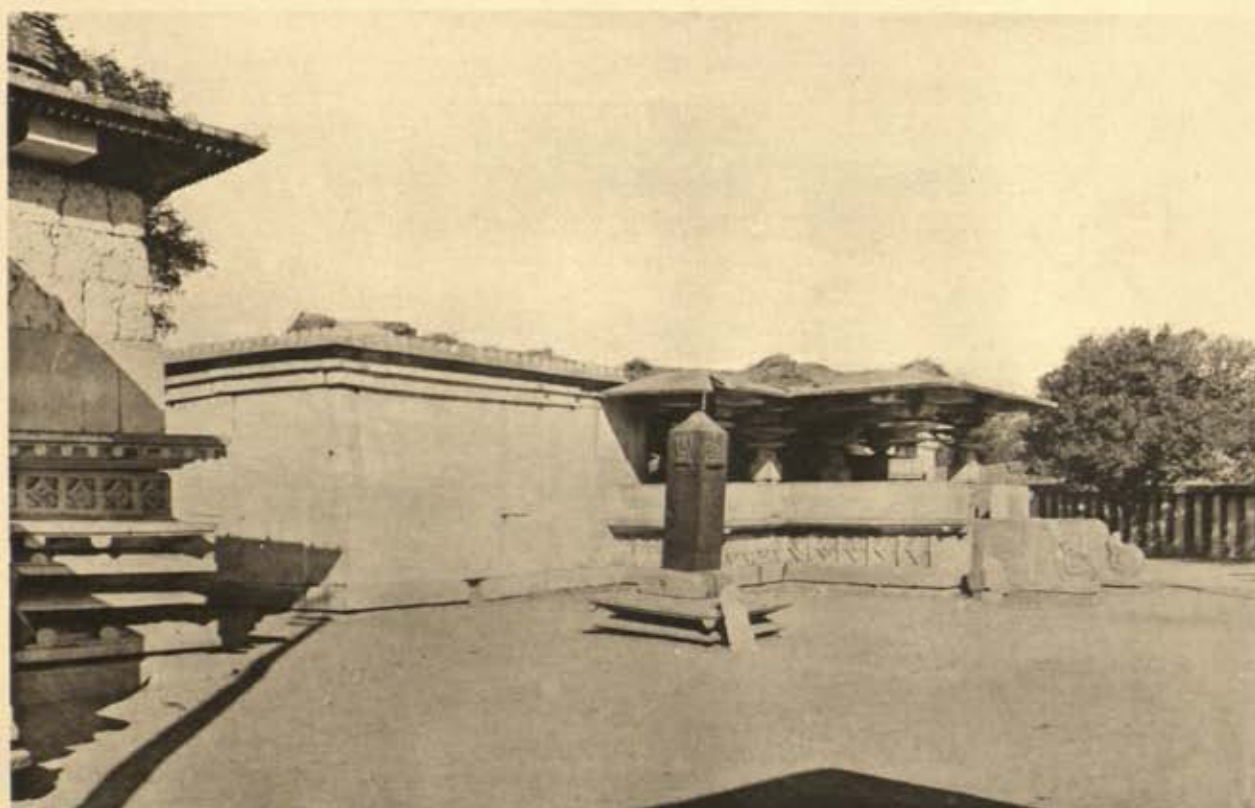








(a) FRESCO PAINTING, NARASIMHADEVA TEMPLE : PILLALMARI.



(b) MUKANDESVARA TEMPLE : PILLALMARI. GENERAL VIEW.

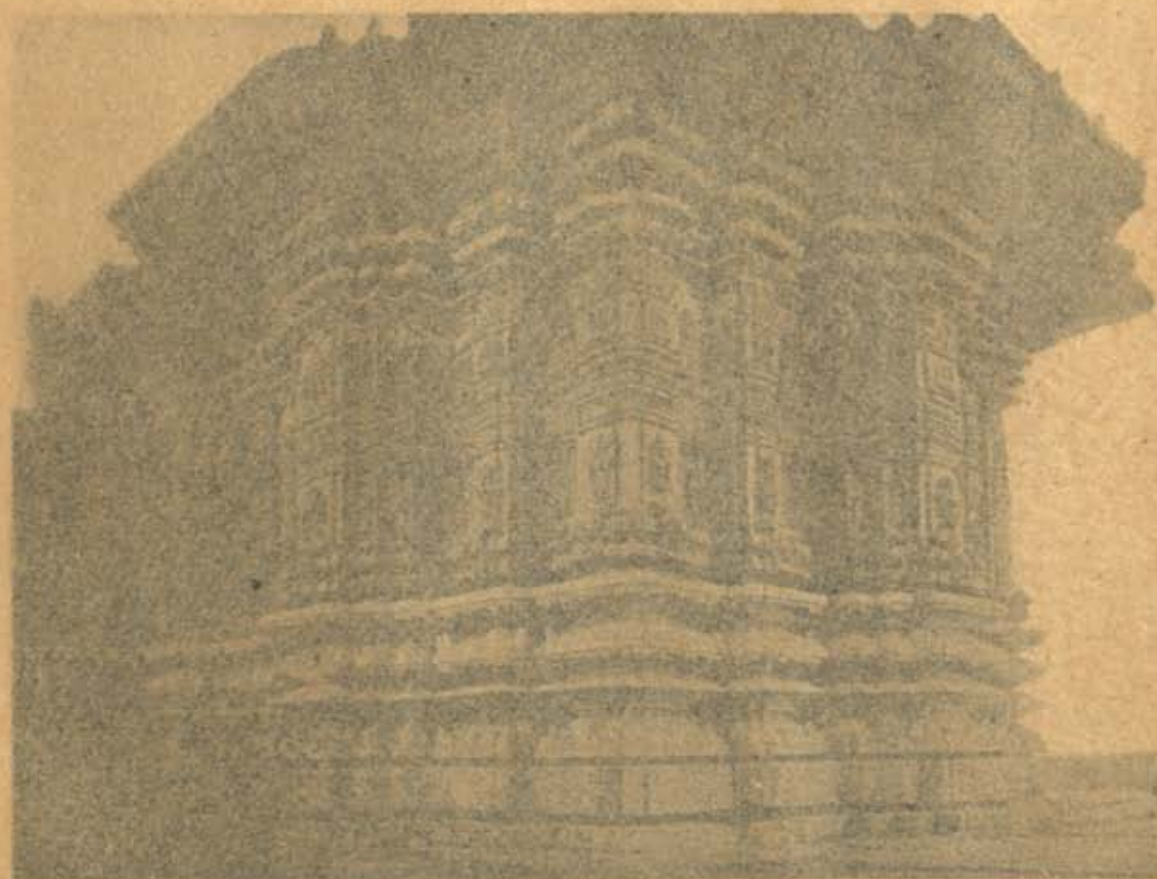








(a) TEMPLE NO. 1: NAGVEPAO (NALGONDA).



(b) TEMPLE NO. 1: CARVING.









(6) TEMPLE NO. 2: CHILINO.



(5) TEMPLE NO. 1: KUNZUMAR (KUNZUMAR).

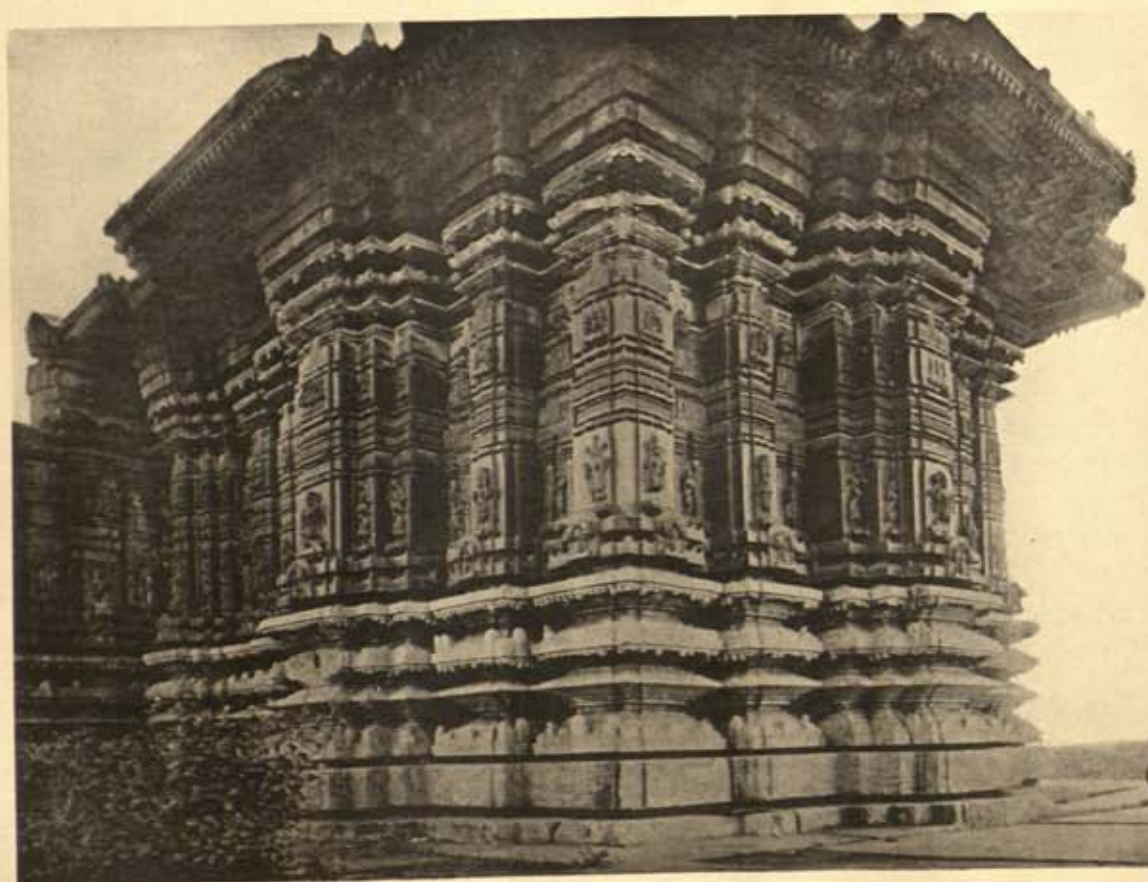








(a) TEMPLE NO. 1 : NAGULPAD (NALGONDA).

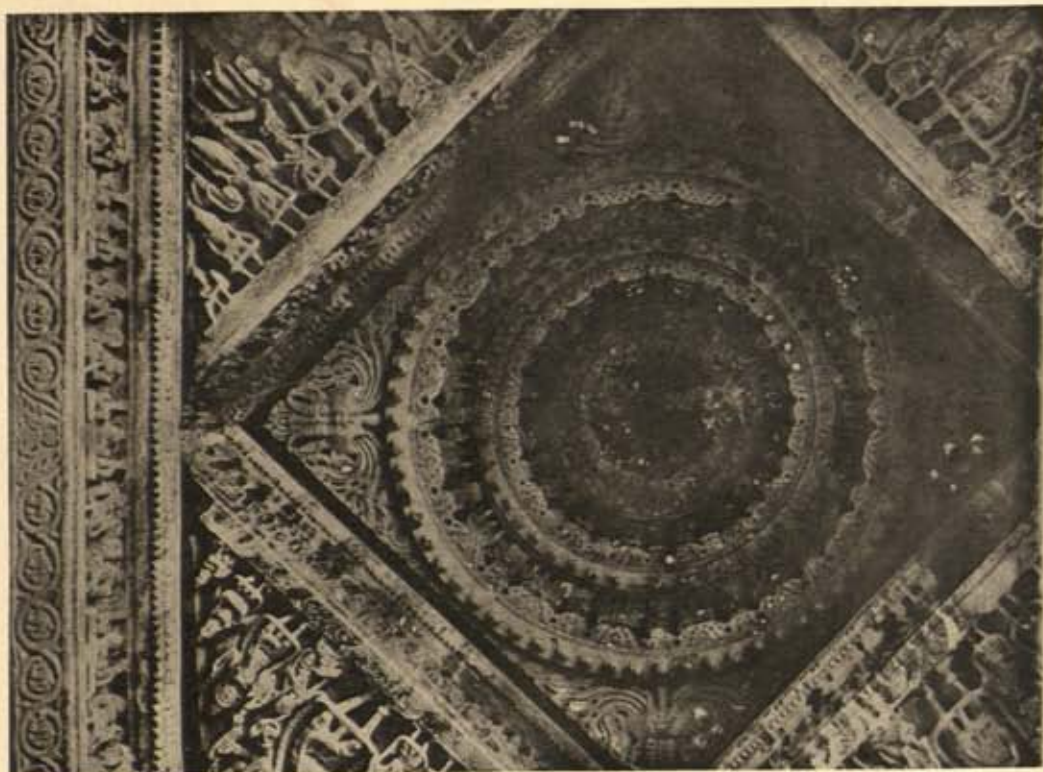


(b) TEMPLE NO. 1 : CARVING.

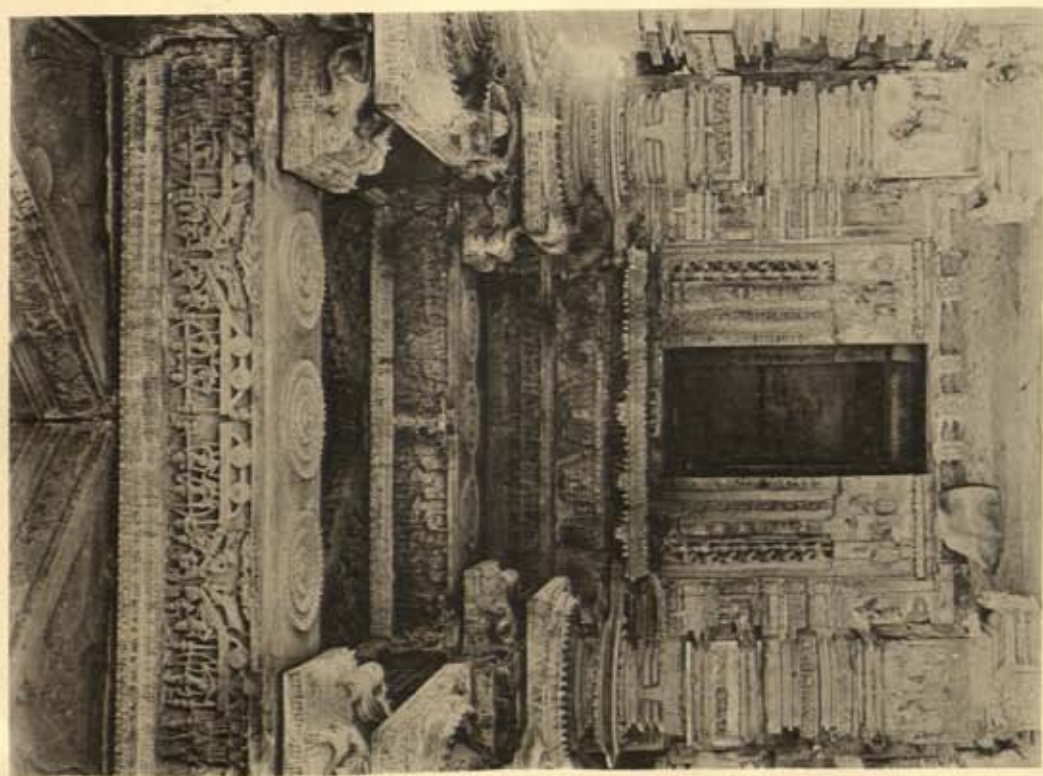






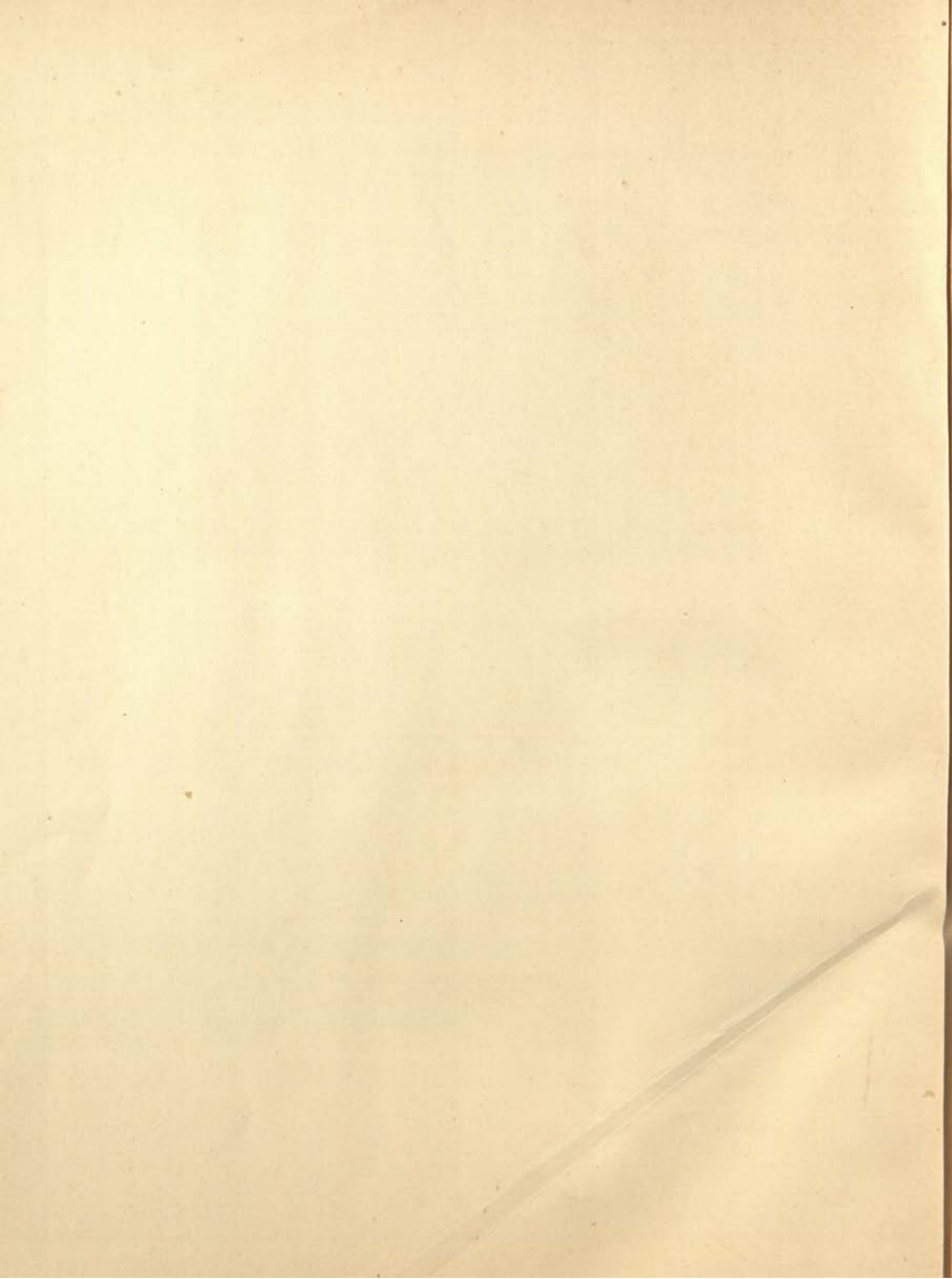


(b) TEMPLE No. 2 : CEILING.



(a) TEMPLE No. 2 : NAGULPAD (NALGONDA).

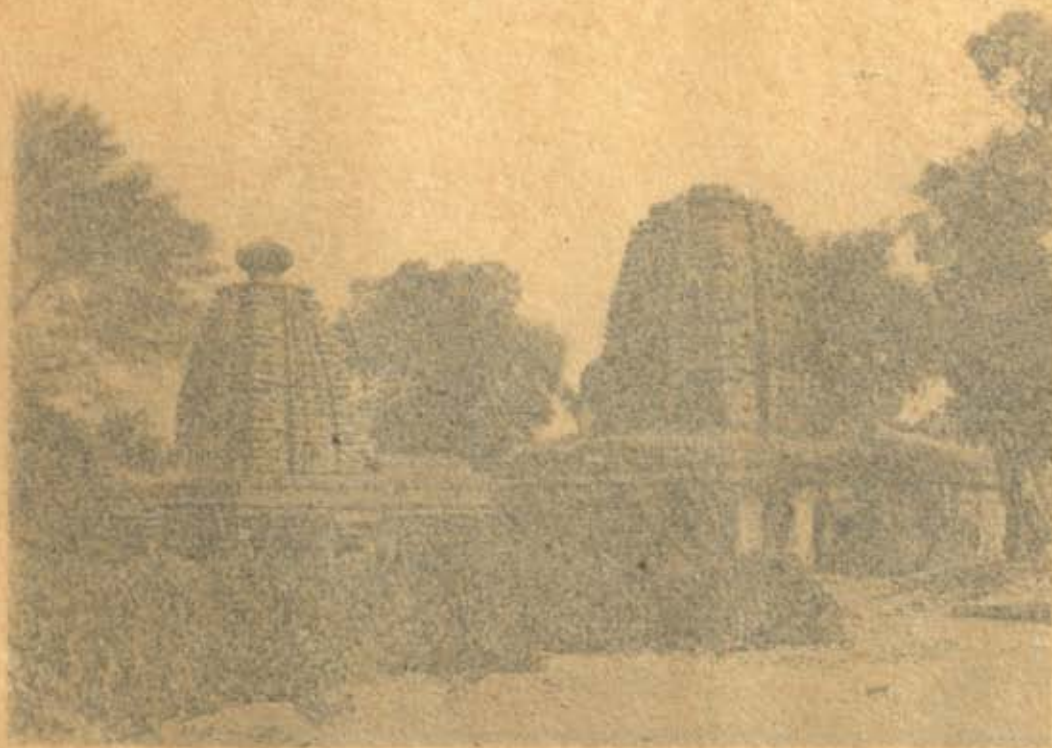








(a) TEMPLE NO. 1: 'ALAMPUR (RAICHUR).



(b) TEMPLES NOS. 6 AND 7: 'ALAMPUR (RAICHUR).









(a) TEMPLE NO. 1: 'ALAMPUR (RAICHUR).



(b) TEMPLES NOS. 6 AND 7: 'ALAMPUR (RAICHUR).





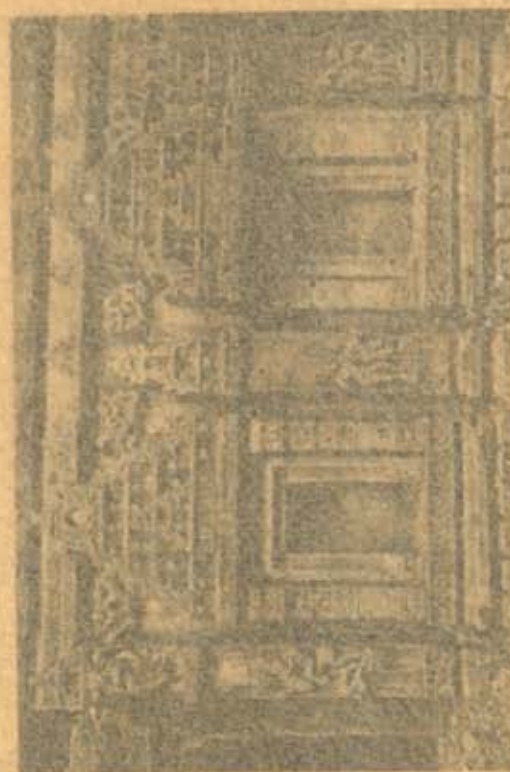




(a) STORY OF THE DEER: GATEWAY OF THE TEMPLES: 'ALAMPUK'.



(b) STORY OF THE DEER: ANOTHER EPISODE.



(c) TEMPLE No. 7: 'ALAMPUK': CARVING.

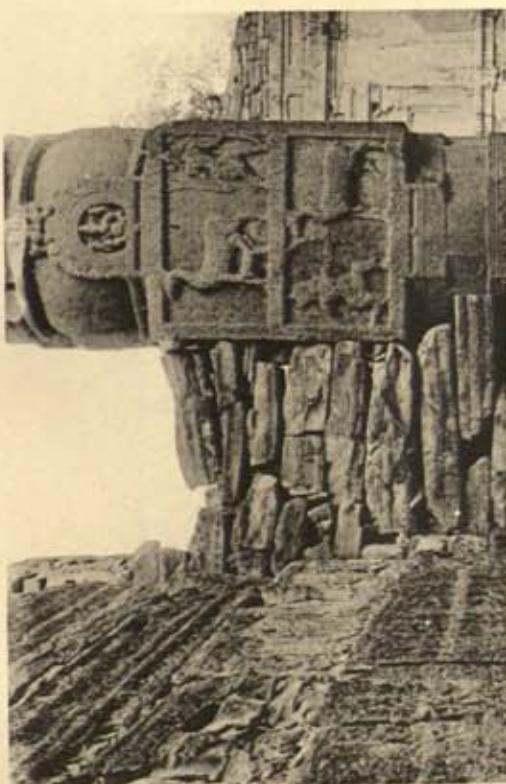


(d) DHARMASALA: 'ALAMPUK': WINDOW GRILLE.









(a) STORY OF THE DEER : GATEWAY OF THE TEMPLES : 'ALAMPUR.



(b) STORY OF THE DEER : ANOTHER EPISODE.

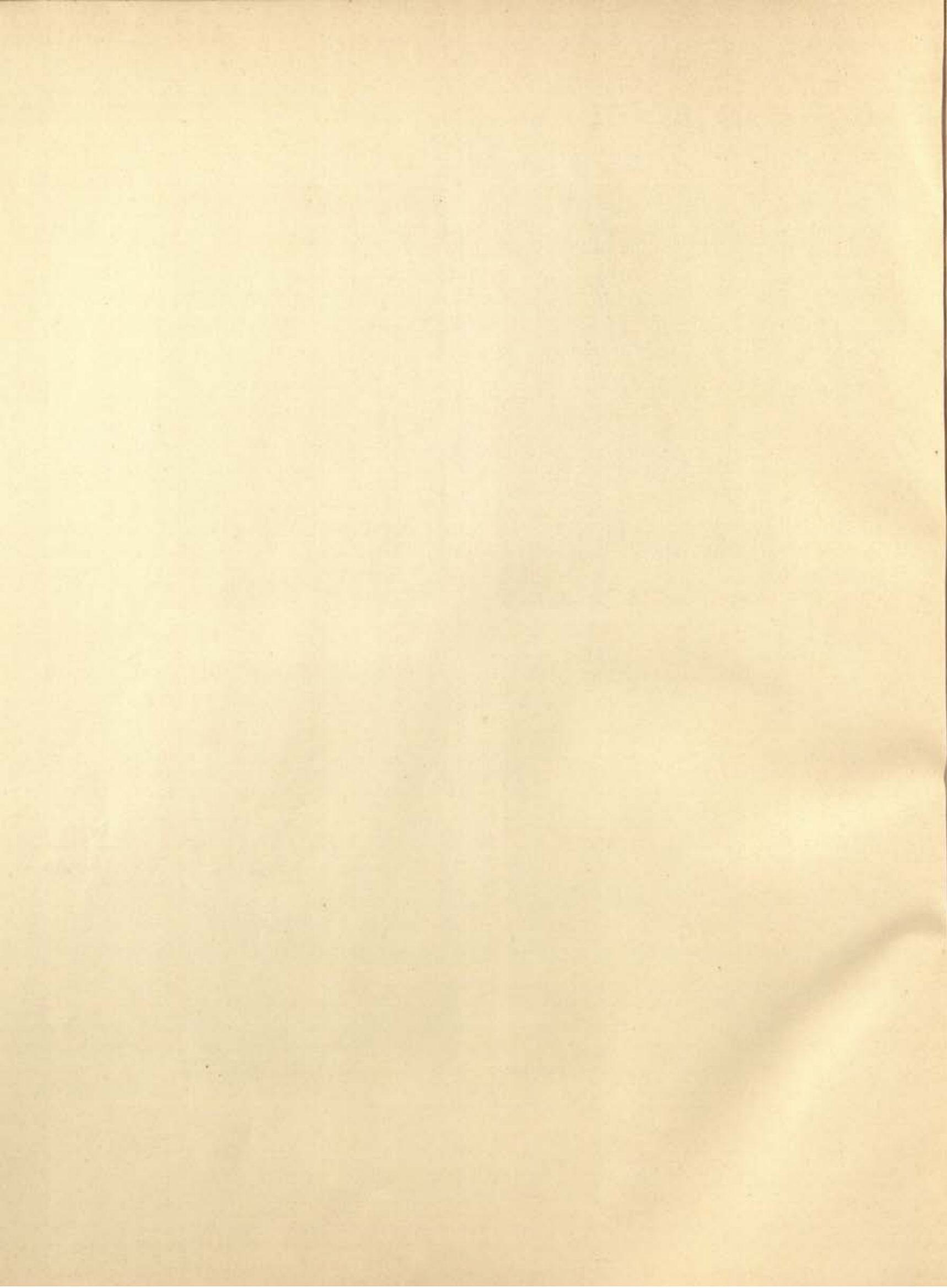


(c) TEMPLE NO. 7 : 'ALAMPUR : CARVING.



(d) DHARMA SALA : 'ALAMPUR : WINDOW GRILL.









(a) TEMPLE NO. 4 : 'ALAMPUR' : PILLARS.



(b) TEMPLE NO. 6 : 'ALAMPUR' : PILLARS.



(c) TEMPLE NO. 6 : ANOTHER PILLAR.



(d) DHARMASALA : 'ALAMPUR' : PILLAR.









(a) TEMPLE NO. 4: 'ALAMPUR: PILLARS.



(b) TEMPLE NO. 6: 'ALAMPUR: PILLARS.



(c) TEMPLE NO. 6: ANOTHER PILLAR.

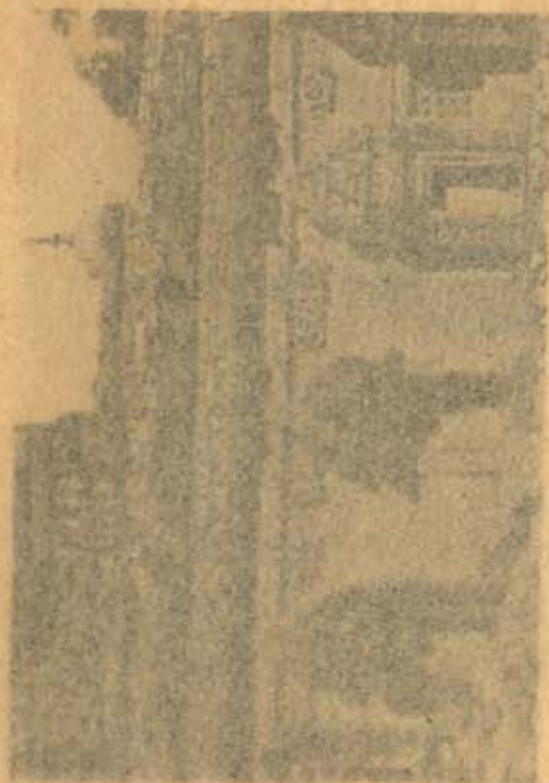


(d) DHARMASALA: 'ALAMPUR: PILLAR.









Temple No. 4 : CARVING.



(d) TEMPLE NO. 7 : 'ALAMPUR' : CARVING.



(a) TEMPLE NO. 4 : 'ALAMPUR' : GENERAL VIEW.

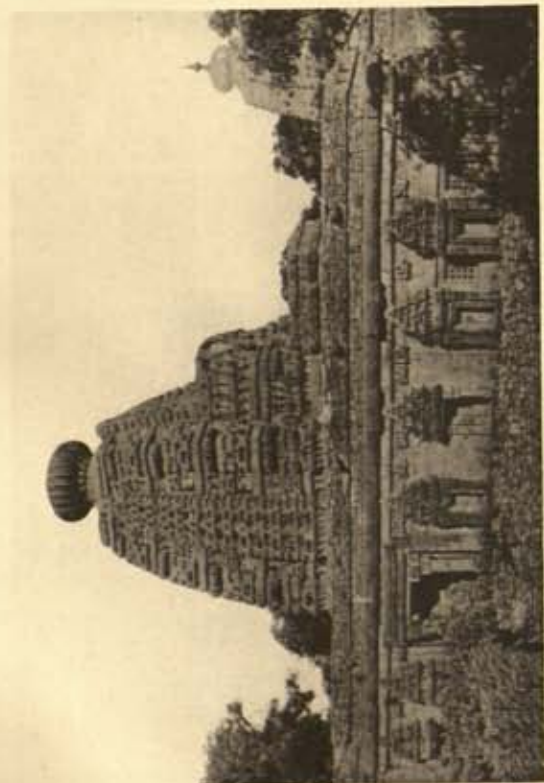


(c) TEMPLE NO. 2 : 'ALAMPUR' : CARVING.









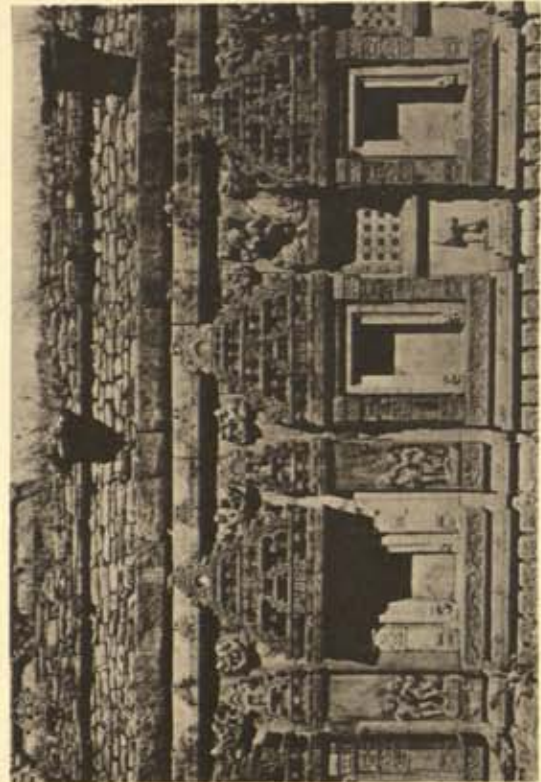
(a) TEMPLE No. 4 : 'ALAMPUR : GENERAL VIEW.



(b) TEMPLE No. 4 : CARVING.



(c) TEMPLE No. 2 : 'ALAMPUR : CARVING.



(d) TEMPLE No. 7 : 'ALAMPUR : CARVING.















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